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The Connoisseur

January 1973 Vol. 182 No. 731

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Cover

Detail of one of a number of Brussels tapestries of the second half of the sixteenth century showing the Polish eagle the monogram *S A* on its breast. Presented to King Sigismund August by a Polish nobleman, Krzysztof Krupski, and now at Wawel Castle, Cracow. *Reproduced by courtesy of the Director, Professor Dr. Jerzy Szablowski*

Colour plates

The Royal Castle of Wawel: King Oriant's Court, tapestry; Alessandro Allori. *Portrait of Duke Francesco de Medici; Szczerbiec* or coronation sword of the Kings of Poland 2

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Correspondent in Portugal: **Carlos de Azevedo**

Publisher: **David Davies**

Advertisement Manager: **John Jeffcott**

The Connoisseur, acquired by William Randolph Hearst in 1927, is published monthly in Great Britain and the U.S.A. by The National Magazine Company Ltd., England. *Managing Director:* **Marcus Morris**

Addresses:
Editorial and Advertisement Offices: Chestergate House, Vauxhall Bridge Road, London, SW1V 1HF. *Telephone:* 01-834 2331

Advertisement Representation in Germany: Gabriele Wells 8022 Grünwald-Munich, Peter Ostermayer Str. 6. *Telephone:* Grünwald-Munich 6412517.

Advertisement Director in the U.S.A.: Lawrence A. Ross 224 West 57th Street, New York, N.Y. 10019. *Telephone:* 212-265 7300 *Telex:* Conosur 66364

Circulation Information.
Great Britain. Single copy price £1. The Annual subscription is £12 including postage (£13 including postage overseas) which may be booked from your local bookseller or remittance can be sent direct to The National Magazine Co. Ltd., Chestergate House, Vauxhall Bridge Road, London SW1V 1HF. Enquiries regarding subscriptions should be addressed to The Connoisseur Subscription Department, 22 Armoury Way, London SW18 1HA (01-874 1181), to where notifications of change of address should also be sent at least 4 to 5 weeks before publication. The Connoisseur is distributed by The National Magazine Distributors Ltd.
U.S.A. Single copy price $4.00. Subscription price U.S. and possessions and Canada $30.00 for one year (12 issues), $55.00 for two years (24 issues). All other countries $33.00 for one year, $61.00 for two years. Single copies may be obtained by sending your order with remittance to the New York Circulation office. Subscription orders should be sent to the New York Circulation office. Notify The Connoisseur Subscription Department, 250 West 55th Street, New York, N.Y. 10019, (Plaza 7-5020), of any change of address and give the old address as well as the new, with zip code number. Please enclose your latest address label for quicker services when writing about your subscription.
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Second class postage paid at New York, N.Y., U.S.A. Printed in Great Britain.
Copies of all back numbers of *The Connoisseur* up to 1963, and Year Books from 1952 to 1963, have been produced on microfilm, obtainable from Micro Methods, East Ardsley, Wakefield, Yorkshire.

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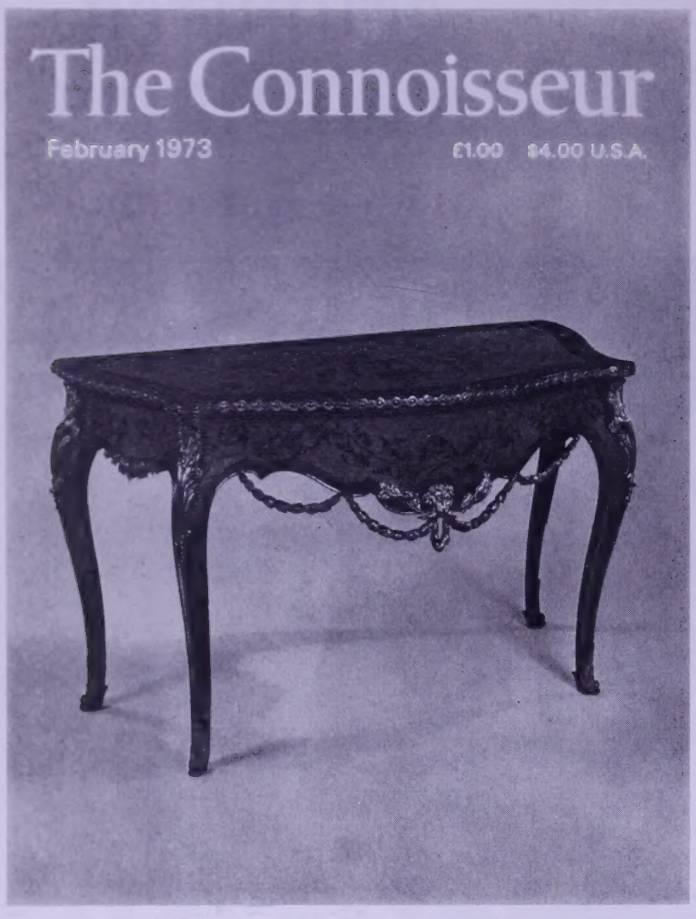

Next month in The Connoisseur

The February issue will contain:

The Hennells – a continuity of craftsmanship by Percy Hennell. The history of a family of silversmiths and jewellers, to whom tribute is being paid in an exhibition at the Victoria and Albert Museum, London, devoted to their works, ranging from the eighteenth century to the present day.

Giuseppe de Levis of Verona by Charles Avery. Part 2 of the works of this bronze founder and sculptor of the late sixteenth century deals with the idiosyncracies of de Levis's figure style and his various sources of inspiration. An example is the recently acquired bust of a man in the Walker Art Gallery, Liverpool.

The National Museum, Cracow and its first gallery by Jerzy Banach. Originally just a portrait gallery in the Clothiers' Hall, the first permanent exhibition was opened in 1883. This gallery is now but one department of The National Museum and the growing fascination for Polish national art ensures its continued popularity.

Matthew Boulton's Allegorical Clock Cases by Nicholas Goodison. Points discussed include Matthew Boulton's use of allegory in adapting classical models, which was instrumental in importing the taste from France, as well as the customary indulgence in the electric habits of the time.

Jean Kwiatkowski and an enchanted world by Gérald Schurr. Kwiatkowski started his career as a dress designer, who with Lapape and Dufy greatly influenced textile designs in fashion. Only at the age of forty-four did he revert to his great urge to paint and in doing so became a major force in the Primitive school.

The Beaver-and-Maple-Leaf Motif on Canadian ceramics by D. B. Webster. Canada's national symbols, the beaver and the maple leaf, are obviously popular decorative motifs. The beaver since the early seventeenth century and the maple leaf, from the nineteenth century were depicted on many utilitarian objects but its zenith was in the rise of the commercial ceramic industry from 1850–90.

John Linnell and the Picture Merchants by Evan R. Firestone. In 1847 Linnell, at the age of fifty-five, began to concentrate on landscapes and biblical scenes – subjects which were to become increasingly popular with the *nouveau riche* of the Industrial Revolution. His profitable relationship with the dealers was, however, to be turbulent.

Our contributors in this January issue include:

HELENA BLUM: Curator, The National Museum, Cracow.

KAROL ESTREICHER: Director, The Cracow University Museum.

MARIA GOETEL-KOPFF: Curator, The National Museum, Cracow.

ALASTAIR GRIEVE: Lecturer in Art History, University of East Anglia.

JERZY PEKALA: President, The People's Council of the City of Cracow.

JERZY SZABLOWSKI: Director, State Art Collections, Wawel Castle, Cracow.

ZDZISLAW ZYGULSKI JR.: Curator, The National Museum, Cracow.

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Queen Anne bowl, London, 1705.

William IV teapot by Joseph Willmore, Birmingham, 1836.

Charles II wine taster. Maker's mark, S.M., London, 1669.

William and Mary bleeding bowl by George Manjoy, London, 1690.

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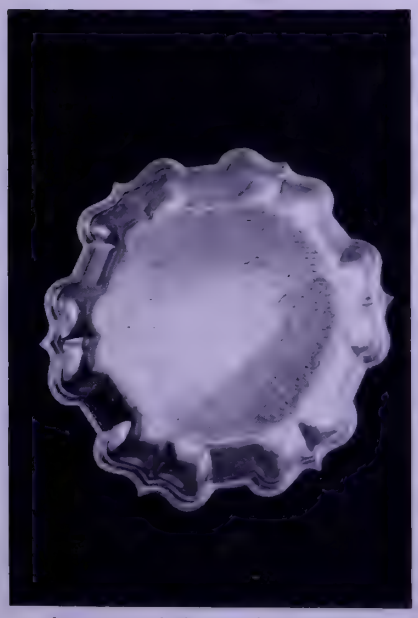

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Another example is in the Rijksmuseum, Amsterdam, which is similar to the illustrated item and bears a diamond engraved inscription dated '8 Febr. 1590' and refers to Renier Cant, ten times Burgomeister of Amsterdam.
The only other example recorded is a slightly different piece decorated with the diamond engraved portrait of Prince Maurtis of Orange-Nassau, and is inscribed 'Mauritius Prins van Oranjien 1616' which is in the Prnisenhof Museum, Delft.

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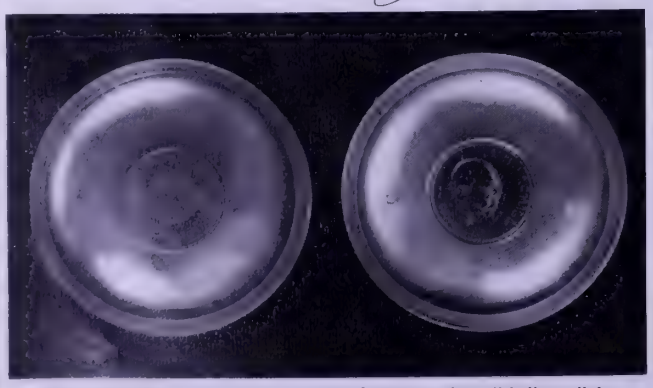

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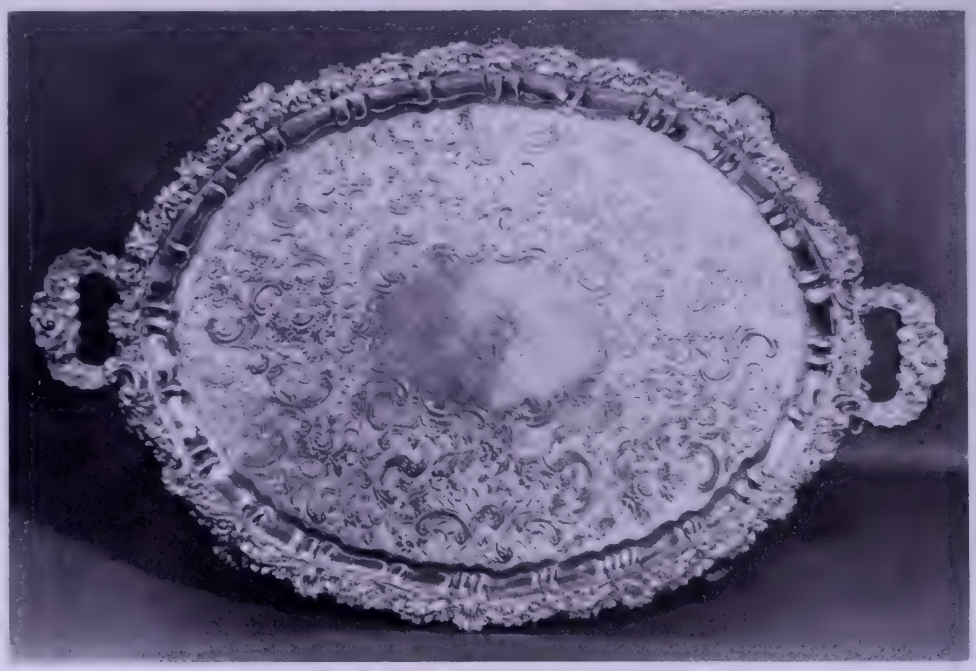

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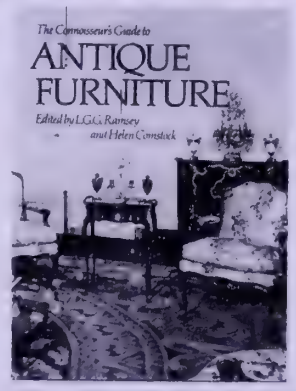

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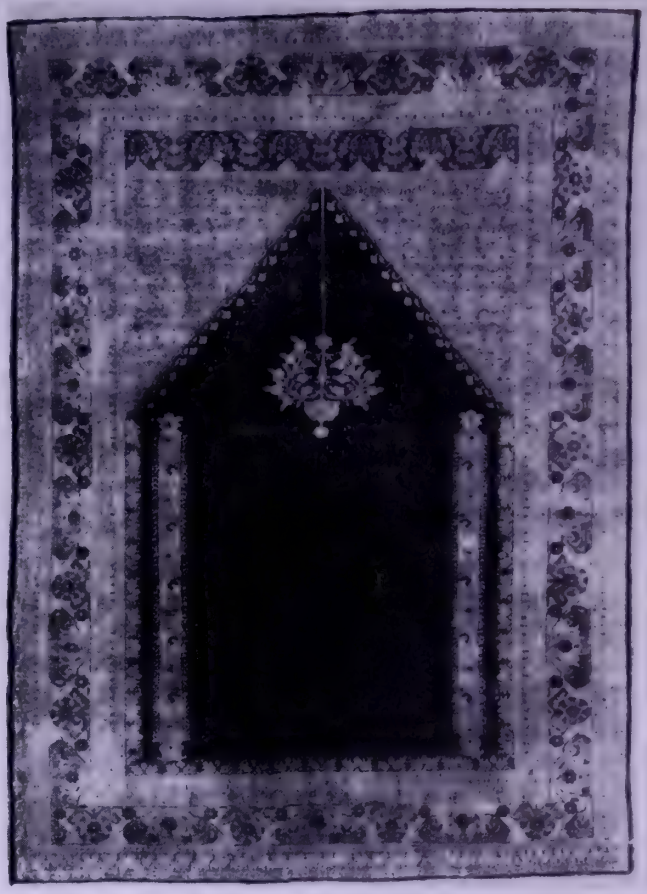

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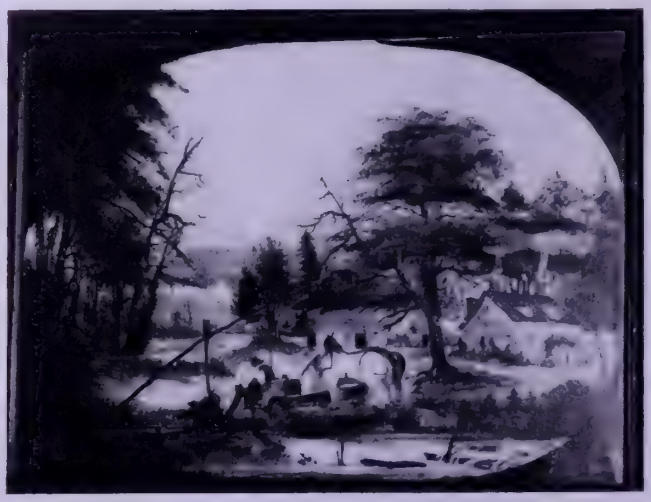

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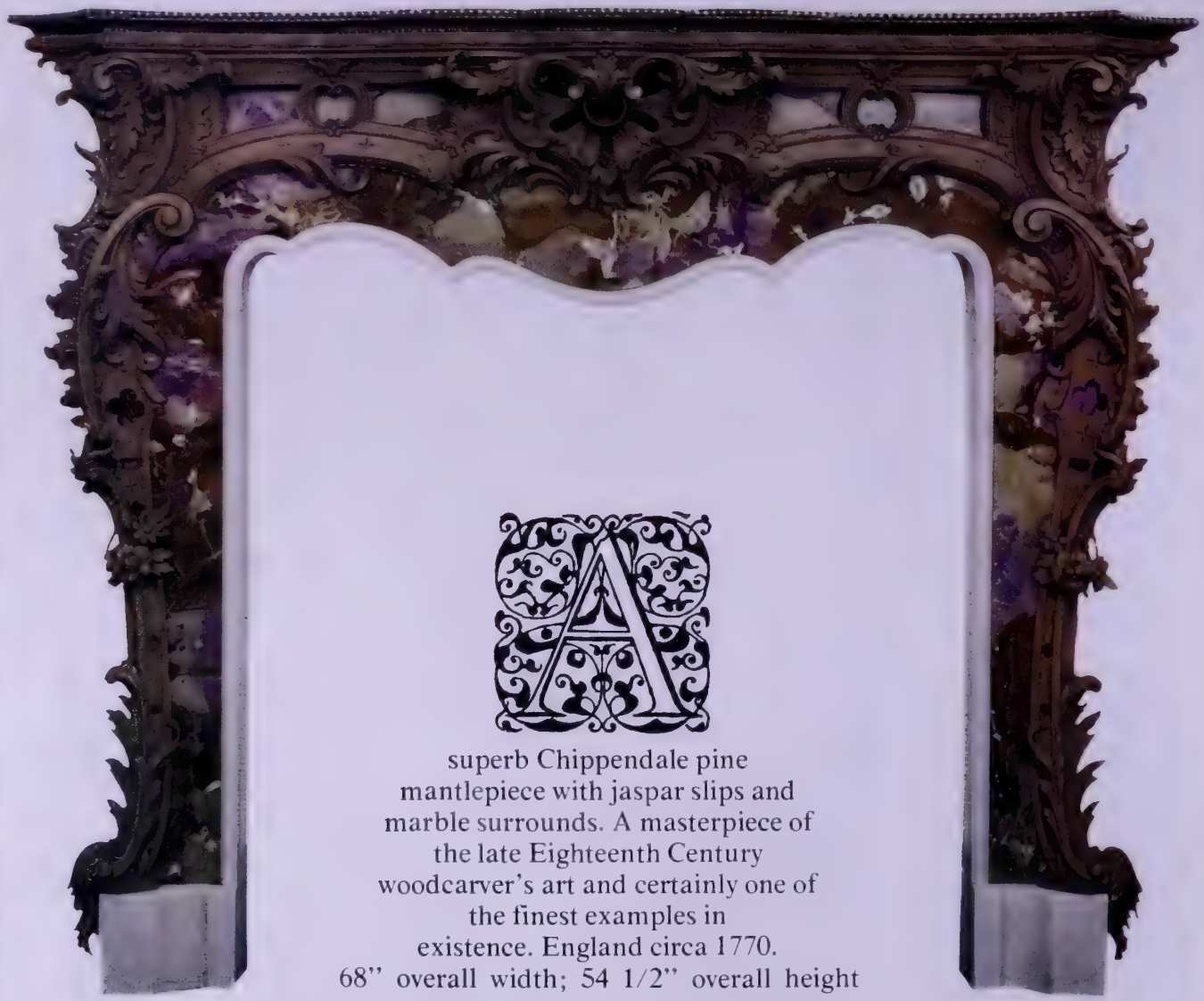

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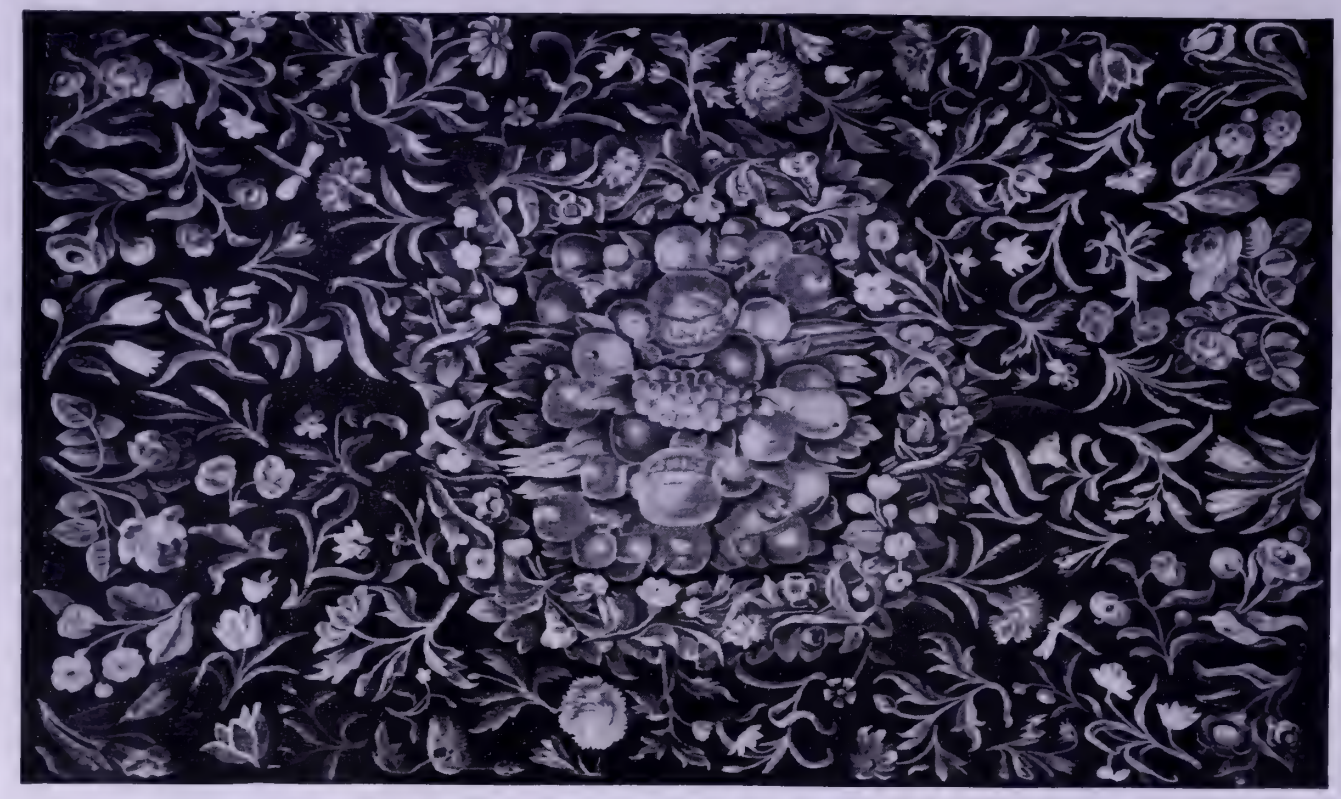

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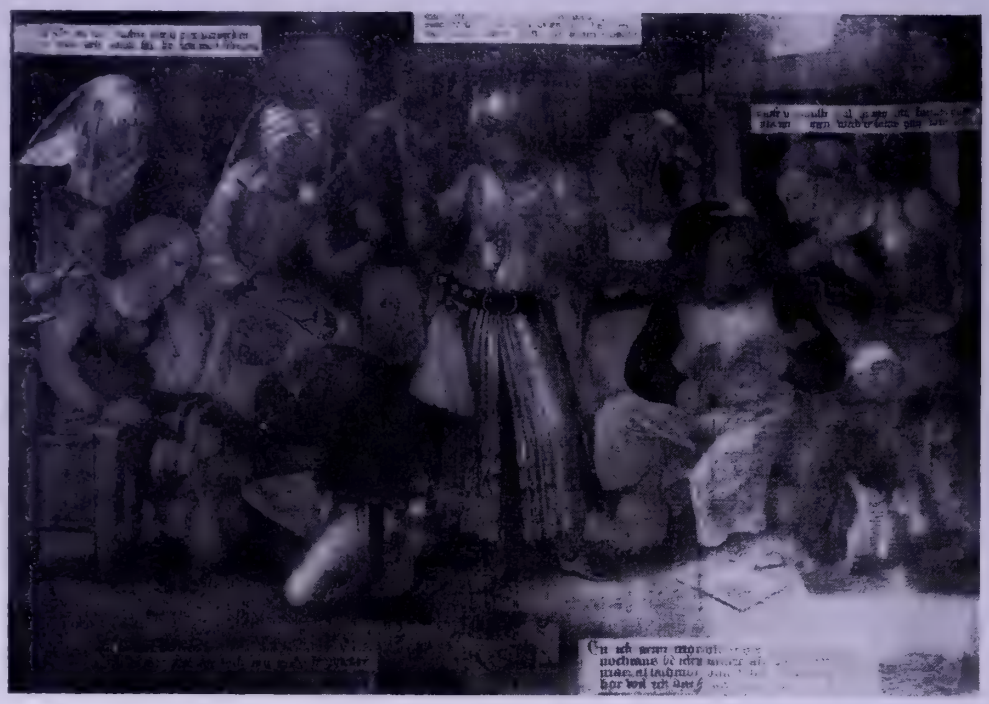

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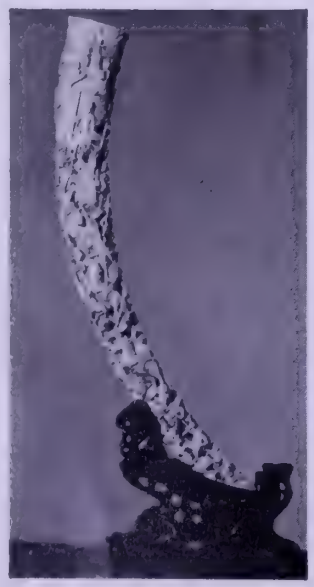

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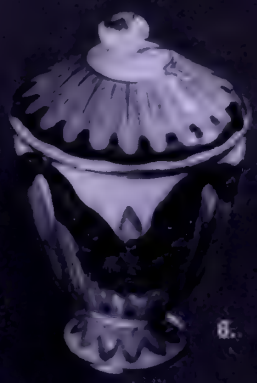
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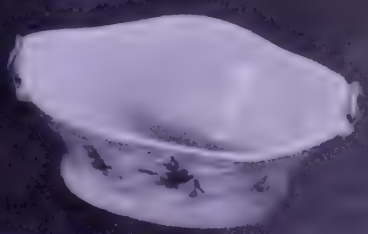
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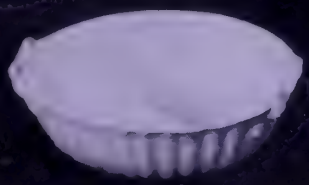
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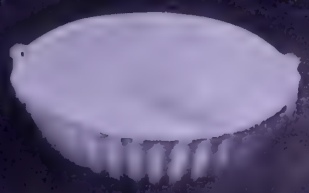
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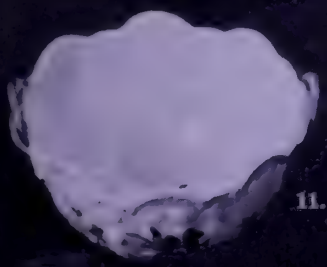
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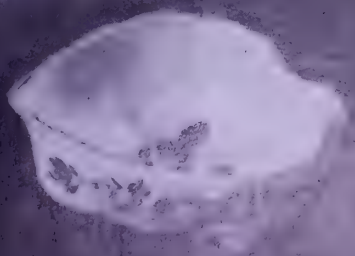
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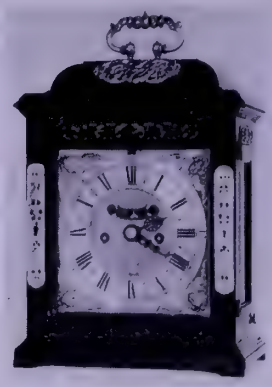
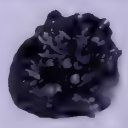


A fine example of a XVIIth century 8-day English Bracket striking clock (15¼" to top of handle). The maker is Joannes Mondehare, of Huguenot origin, who came to London to work, at the time of the Edict of Nantes. This example is possibly his only remaining known Clock. The movement and case are similar to those of Tompion to whom he may have been apprenticed. The Clock (Wetherfield Collection) illustrated in La Pendule Francaise, by Tardy, Paris, and made by Tompion is interesting to compare.

The ¼ pull repeater, chiming on 3 bells is unusual as Mondehare, though working in London, allowed himself the privilege of designing this mechanism to repeat Continental time.

The movement has been fully restored and is in good condition. The original Verge escapement has been skilfully converted to Anchor in the early 1800's. Price £3,250. A set of 4 ¼-plate photographs are available at £3. The Clock may be seen by appointment (East Sussex). Box No. 8655.



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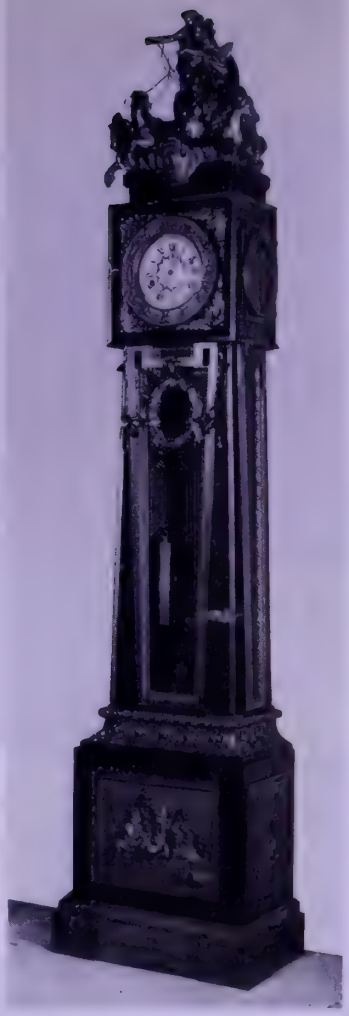

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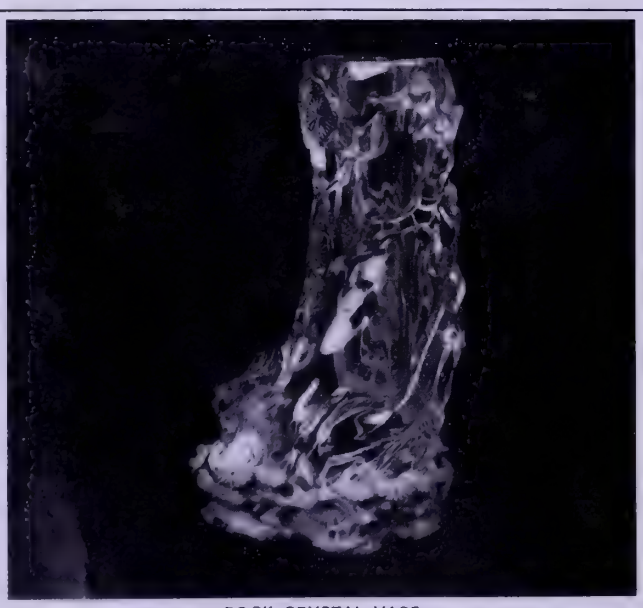

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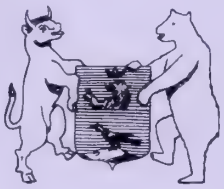

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Thursday 18th, **English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets (Hardwick)**

Thursday 18th, **Claret and White Bordeaux (Lalande)**

Friday 19th, **English and Continental Pictures of the 19th and 20th Centuries (Patricia)**

Monday 22nd at 10.30 a.m., **Victorian Staffordshire Portrait Figures (Lords)**

Tuesday 23rd at 11 a.m. and 2.30 p.m. **English Drawings and Watercolours (Adrian)**

Tuesday 23rd at 10.30 a.m., **Miniatures and Objects of Vertu (Pipit)**

Wednesday 24th, **Old English and Foreign Silver (Heriot)**

Wednesday 24th, **Printed Books (Donegal)**

Thursday 25th, **English Furniture, Objects of Art, Eastern Rugs and Carpets (Hawksmoor)**

Thursday 25th at 2.30 p.m. and Friday 26th, **English and Continental Pictures of the 19th and 20th Centuries (Annabel)**

Monday 29th, **Fine English and Welsh Porcelain (Hop)**

Monday 29th, **Oriental Ceramics and Works of Art (Manchu)**

Tuesday 30th at 10.30 a.m., **English and Continental Glass (Lynn)**

Tuesday 30th at 10.30 a.m., **Japanese Works of Art (Kano)**

Wednesday 31st, **Fine Jewels (Fouquet)**

FEBRUARY

Thursday 1st, **Continental Furniture, Objects of Art, Eastern Rugs and Carpets (Holland)**

Thursday 1st, **'End of Bin' Sale of Miscellaneous Wines, Spirits and Cigars (Lonsdale)**

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Friday 2nd, **Pictures by Old Masters (Anne)**

Monday 5th, **English and Continental Pottery and Porcelain (Dresden)**

Tuesday 6th, **English, Foreign and Ancient Coins, Orders and Decorations (Manen)**

Wednesday 7th, **Fine Chinese Jades, Hardstone Carvings and Snuff-Bottles (Lung)**

Thursday 8th, **Fine English Furniture, Objects of Art, Eastern Rugs and Carpets (Inwood)**

Thursday 8th, **Claret and White Bordeaux (Hostein)**

Friday 9th, **Fine Pictures by Old Masters (Catherine)**

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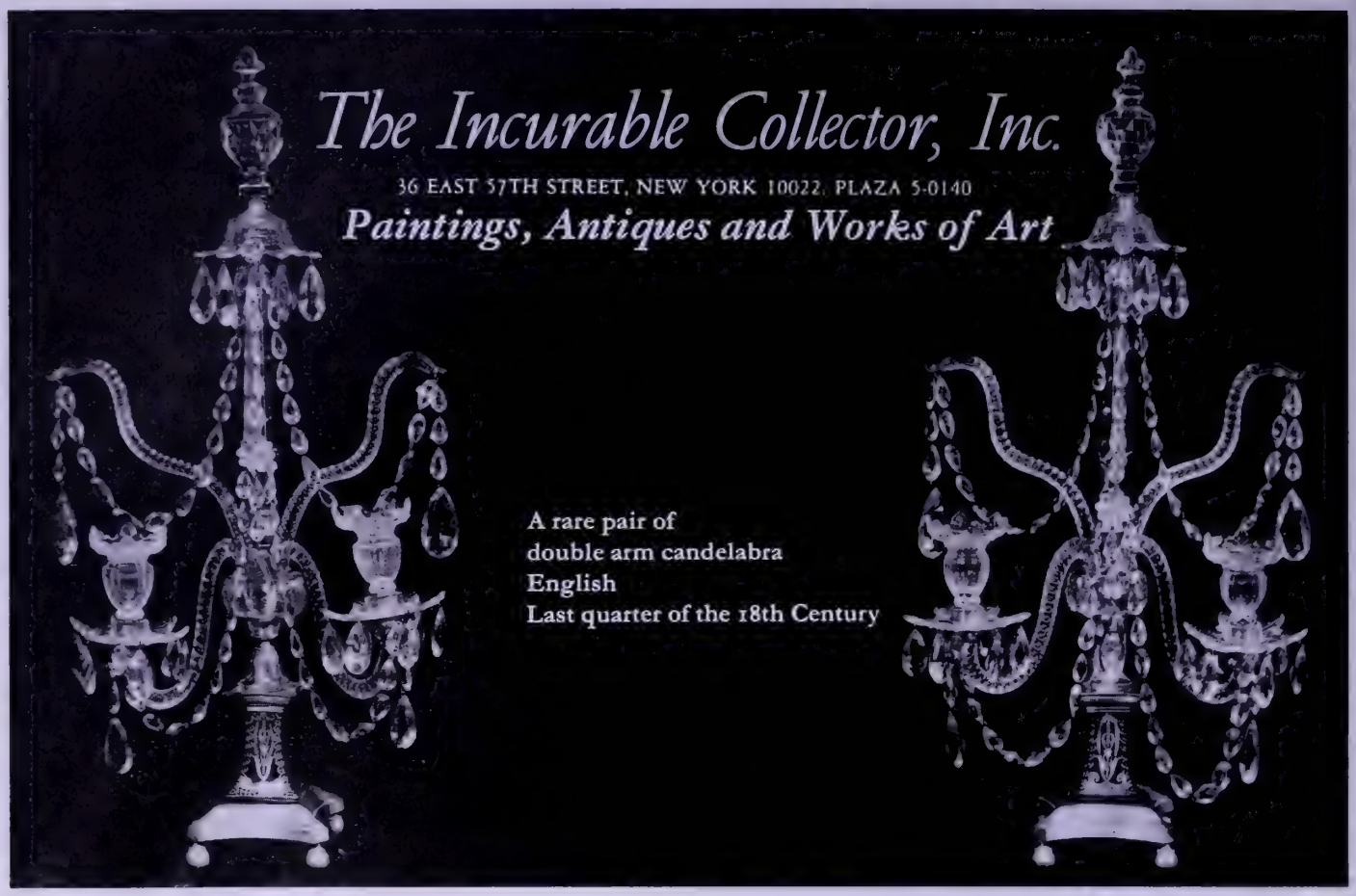

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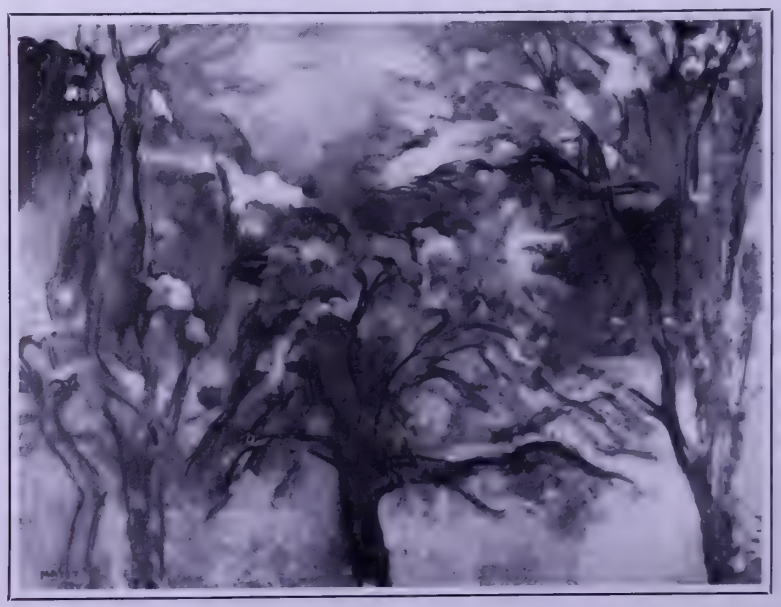

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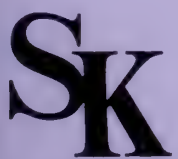

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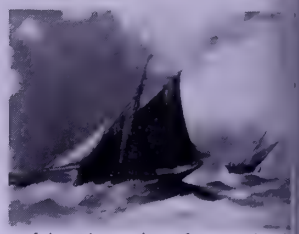

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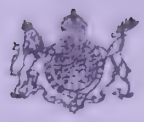

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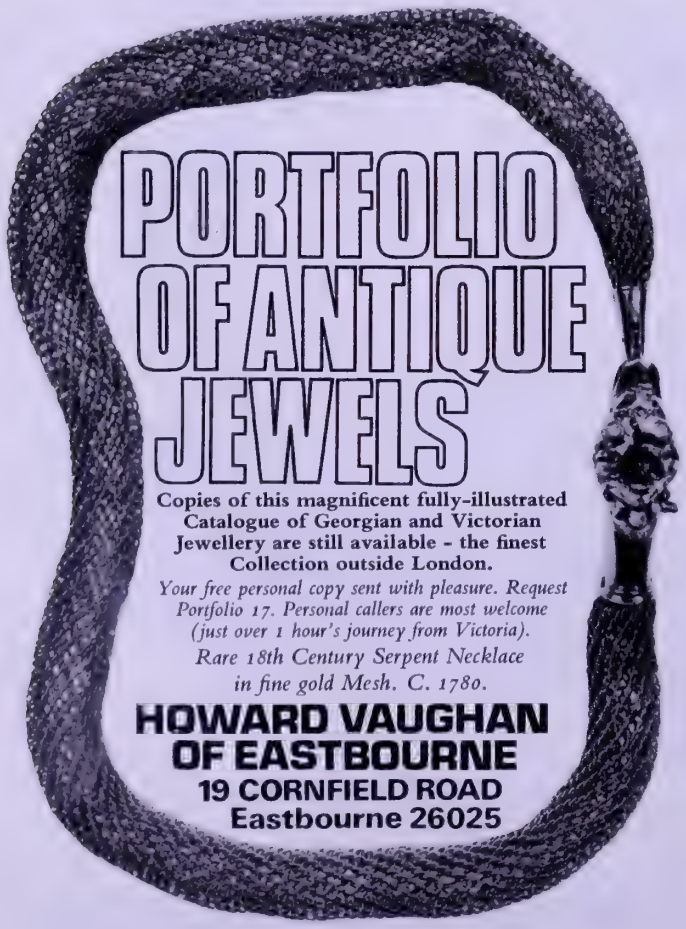

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Cracow in the pages of history

ERZY PEKALA

RACOW, ancient capital of Poland, city of priceless relics and monuments to national culture, saved from the disaster f war, represents today a lively industrial, scientific and cultural entre.

The oldest documentary sources, from about 960, describe Cracow as an important commercial town on the Vistula at the unction of great international routes leading from the South to he Baltic Sea and from the countries of Near East to Silesia and o Western Europe. It was fortified by hills, of which Wawel vas the first settlement, and by the river. The city's surrounding ountry was rich in natural resources: a fertile soil gave grain, ruits and vegetables, forests were full of deer, timber was lentiful as was clay and building stone. Iron, lead, silver, even old ores were exploited very early. But one of the most valuable atural treasures was rock-salt, found in enormous quantity at earby Wieliczka. All contributed to the rapid growth of Cracow. As early as the eleventh century it became one of the esidential cities of Polish kings, notable for the castle and athedral located on Wawel Hill, its role as the state capital eing established in the twelfth century.

At the time of the first dukes and kings of the Piast dynasty – specially of Mieszko I, Bolesław I the Brave and Bolesław II he Bold – Poland, in strong competition with the grand dukes of Kiev and kings of the Czechs, gained a powerful position and stablished her boundaries in the Odra and Vistula basins. In 1138 he country was divided into separate dukedoms, the senior being Cracow. In 1320 the country was unified by Władysław the Short, who was crowned King of Poland in Wawel Cathedral. The reign of Casimir III the Great (1333–1370), the son of Władysław the Short, was most prosperous for the country, articularly for Cracow. The programme of the unity of the tate carried with it the concept of the King's authority over all he lands, a powerful system of administration being introduced y the King. Royal jurists codified the Polish law, the King's fficials were established in all parts of the country, castles were uilt, towns were fortified. He protected the peasants but in fact leserved the highest esteem as the benefactor of the towns. Under his rule Cracow became a city of riches and splendour, ew buildings, artisans' workshops, merchants' shops and hurches and monasteries of the Polish variety of the Gothic style. n 1364 King Casimir founded the University of Cracow, later enamed by King Władysław Jagiełło the Jagiellonian University.

Cracow continued to grow under the protection of the Kings of the Jagiellonian dynasty, notably Sigismund I who rebuilt nediaeval Wawel Castle into a magnificent residence in Renaissance style. He married an Italian Princess, Bona Sforza, nvited many Italian artists to the city and contributed largely to he golden age of its culture in every field, especially literature nd music. Most of the contemporary Polish books were printed n Cracow. Astronomy and mathematics also flourished at the University. Innumerable works of art were produced in the city or imported, especially for the Royal court. From all parts of the world the emissaries arrived to pay homage to the Polish King. Merchants from the Orient and from the West came to display their goods in the Market Square at Cracow.

The importance of the city diminished from 1609 when Warsaw was made the new capital of Poland by King Sigismund III of the Waza (Swedish) dynasty. The seventeenth century, a period of unfortunate wars in Poland, proved disastrous for Cracow. The city was occupied and devastated by the Swedish armies when many art treasures were carried away or demolished. The number of city's inhabitants decreased to 10,000 persons and the gradual decay of the state, dating from the first partition of Poland in 1772, had unfortunate results for Cracow; and after the final partition in 1795 the city was captured by Austria.

In the long period of Polish struggle for independence Cracow played an important part. Here in 1794 was initiated the insurrection of the Polish people under the leadership of General Tadeusz Kościuszko. In 1846 Cracow broke out in revolt under the command of Edward Dembowski. All these uprisings were unsuccessful. Yet during all the nineteenth century Cracow remained a true stronghold of Polish historical tradition and national pride.

A new era for Cracow started in 1918 when Poland finally regained political independence. The ambition of the city was to achieve the highest position in the cultural life of the new-born Republic. But the under-development of the country, neglected for such a long period in economic and social respects, did not permit this. Later the world depression of 1929 reached Poland. A stimulation to the national economy began however about 1935, particularly in architecture and city planning. Fine modern buildings were erected in Cracow at that time, among others the Jagiellonian Library and National Museum, the Chamber of Finance and the PKO Bank. The city was the headquarters of the Polish Academy of Learning and of other academic schools. Other superior seats of learning were the Academy of Mining and Metallurgy and the Academy of Commerce.

All these national and Cracowian activities were dramatically ended on the outbreak of the Second World War and brought in its trail a five year period of Polish tragedy. Cracow was wholly Germanised. Every symbol of Polish sovereignty and achievement was torn down, its University, museums and libraries closed. All will be aware of how the Polish nation suffered and how, in January, 1945, by a remarkable outflanking movement, Marshal Koniev's Red Army Group saved Cracow from wholesale demolition by the retreating Germans. Since the end of the war the city has become one of the most important and highly populated in Poland. Its metallurgic industry is as important as is its reputation as a centre of learning, of film-making, theatre, music and literature. The National Park at Ojców near Cracow is of outstanding beauty. The museum in the salt mine at Wieliczka is unique. The past and the present await the visitor.

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The Royal Castle of Wawel and its collections

ERZY SZABLOWSKI

BECAUSE of its outstanding historic and artistic importance, Wawel has always been regarded as Poland's most interes-ing and beautiful museum. Here its important collections, ocated and exhibited in the great castle towering over the old ity of Cracow known as 'Wawel Hill', include both splendid rchitectural achievements and rare art objects which embellish ne two main buildings, the Cathedral Church and the Royal Castle itself. These rare relics of the past bear spectacular witness o Poland's past power and greatness from the fourteenth to the xteenth century during the reign of the Kings of Piast and the agiellonian dynasties.

Colour plates

Above. King Oriant's court. Detail from a tapestry depicting *The Legend of the Knight and the Swan*, Tournai, *c.* 1460.

Below left. Alessandro Allori. *Portrait of Duke Francesco de Medici*, before 565.

Below right. *Szczerbiec* (The Jagged Sword) or coronation sword of the Kings of Poland, second quarter of the thirteenth century.

In the fourteenth century Wawel Cathedral played a leading part among all Polish cathedrals and churches as the place of coronation of the Polish rulers and also as the Royal place of burial. Today this latter function is seen in the numerous im-posing Royal tombs (as well as the sarcophagi and coffins in the crypts), which constitute something more than impressive national relics. Some of them are outstanding works of art, as for example the tomb of King Casimir Jagiellon carved in 1492 in Salzburg marble by Wit Stwosz, or King Sigismund I's Chapel, an astonishing 'museum' of Italian Renaissance and Mannerist statuary. Further remarkable testimonies to Poland's historic past and its artistic culture are contained in the Cathedral's Treasury and the Library of the Chapter. The Treasury includes 'St. Maurice's spear' offered in 1000 at the famous meeting held in Gniezno by German Emperor Otto III to Polish Prince Bolesław the Brave as a token of recognition of his sovereign authority; a cross formed of two princely diadems from the mid-thirteenth century (No. 1), associated with Bolesław V the Shy,

1. Cross of diadems, mid-thirteenth century.

2. Reliquary for St. Stanisław's head, by Marcin Marciniec, Cracow, 1504.

3. The Royal Castle of Wawel from the north-east.

Prince of Cracow and his wife the blessed Kunegund; the fine reliquary for St. Stanislaw's head (No. 2), modelled in gold. The latter is the work of Cracow goldsmith Marcin Marciniec and was made to the order of the 'Mother of Kings', Elisabeth Habsburg.

Wawel Castle, the origins of which reach back to the early Middle Ages, was almost wholly rebuilt during the reign of Casimir the Great in the fourteenth century; and then entirely reconstructed again in the years 1507 to 1536 by Italian muratori and Cracow stonemasons (to King Sigismund I's order) to reach its present-day lay-out and appearance (No. 3). The Gothic castle gave way to an imposing sixteenth-century residence, with a spacious courtyard in the middle surrounded by light three-storeyed pillared galleries (No. 4). In the furnishing of the Renaissance halls and chambers since the very beginning the most outstanding feature have been the Flemish tapestries. These were considerably added to by the last of the Jagiellonians, Sigismund Augustus. Apart from them, not much remains of the old furnishings. Wars, fires, changes in taste and fashion, and eventually the total removal of what had been left of the furnishings during the late eighteenth-century decline of the Polish State and during the long Austrian occupation in the nineteenth century, left th Castle almost empty.

It was not until Wawel had been re-acquired by the Polis nation from the Austrian military authorities (1905), which w followed by the regaining of political independence (1918), that new era could begin for the leading monument of Polis history. Along with architectural and art works in general the was a constant flow of new items (acquired by return of item plundered in war, gifts, loans and purchases) which were t embellish the Castle in the years to come, the search carried o by the collectors concentrating mainly on the Wawel record the regalia, and other historic relics. The Second World War f some time prevented these further activities and brought som serious damage to the collections. Fortunately, in 1939, the rare items were sent abroad. After long and dramatic events they we finally returned to Cracow in 1961. It was only then that permanent exhibition could be arranged and plans for furth development made.

According to tradition four permanent exhibitions we arranged in the Castle. These were: 'Royal Halls and Chamber 'Crown Treasury', 'Castle Armoury', and 'Orientalia in the Waw

Collections'. Clearly they do not claim to reproduce literally the arrangement of the interiors as it was during the 'Golden Age' of the two Sigismunds. But much has been done to revive the atmosphere of that time. Wherever it was possible the original setting has been retained. Thus the largest hall, known as the Senate Chamber (No. 5), was hung with tapestries in the same way as it was during the 1553 marriage ceremony of King Sigismund Augustus and Catherine of Austria. The main theme in arranging the exhibitions was to achieve simplicity and moderation, so that the visitor might, apart from the general impression of a feeling for the historic past, also have the chance of examining individual works of art.

The first exhibition has been located in the eastern and northern wings of the castle, which once housed the principal living quarters and reception halls. The interiors of the eastern wing are arranged in Renaissance style, those of the northern one in early Baroque, having been remodelled in this style by King Sigismund III after the devastating fire of 1595. The most impressive feature in the former interiors are the sixteenth-century Brussels tapestries. Also in addition to marble and stucco work, the later leather ware decoration showed characters typical of the 'Regence' style.

The Flemish tapestries, these valuable reminders of former times, were woven between the years 1548 to 1564 to the order of Sigismund Augustus in the best weaving workshops of Brussels. The first to reach Cracow (1553) were two series with figural motifs, showing the stories of Adam and Eve, and Noah, as stated by the contemporary sources. These were later followed by the third figural series with the story of the Tower of Babel and landscape tapestries with animals (No. 6), grotesque tapestries bearing the Royal insignia, and tapestries with the arms of Poland and Lithuania. The cartoons for the figural series were supplied by the Flemish mannerist Michiel Coxcie and for the landscape tapestries by an unidentified artist from Antwerp, probably from the workshop of Pieter Coeck van Aelst; for the series with grotesques and arms by another unidentified artist from Antwerp coming from the workshops of Cornelis Floris and Cornelis Bos. All these tapestries, greatly diversified in their composition, of the highest artistic and technical value and richly woven with gold, are beyond doubt amongst the highest achievements of the Flemish weaving art of the sixteenth century. From the Brussels workshops has come also the tapestry with the Polish Eagle, reproduced on the cover of the present issue, which was presented as a gift to Sigismund Augustus in 1560, with a dedication (with words of great devotion) by one of his subjects. One of the finest features in the Wawel Collections is the tapestry woven at Tournai *c.* 1460 to the order of Philip the Good, Duke of Burgundy, presenting scenes from *The Legend of the Knight and the Swan* (see colour plate).

The magnificent tapestries are admirably blended with the

4. Courtyard of the Castle.

5. Castle of Wawel, the Hall of Senators.

other elements of interior decoration: furniture, pictures, statuary, clocks, and a number of ceramic items. The Wawel furniture collection is the richest of its type in Poland. It mostly dates from the sixteenth century and includes productions from the workshops of Tuscany, Florence and Siena, and of North Italy; Lombardic, Venetian, and Bologna. While all represent a high standard of artistic and technical mastery, some of them stand out with particular emphasis. Among these one should mention the chest bench with arms and a high back bearing the Medici arms, produced in Umbria during the latter half of the sixteenth century (No. 7).

Amongst the paintings which adorn the Renaissance interiors it is also the Italian artists who stand out. They are mainly Florentines and Venetians, although there are also paintings coming from other Italian centres as well as from the Dutch and German schools. A fine example of Italian work is the portrait of Duke Francesco I de Medici painted before 1565 (see colour plate) by Alessandro Allori, a disciple of Bronzino, the Duke holding a miniature of his betrothed, Joan of Austria (or perhaps of his mother Eleonor of Toledo?).

Polish interiors were much enlivened by the early stoves made of richly ornamented and colourful tiles. Of these only a few fragments have survived, bearing, among other ornaments, 'portraits' of Polish rulers and the state arms. They are mostly the work of Polish stove-makers; as, for example, the fragment bearing the likeness of King John Albert the Jagiellon (No. 8) and the Polish Eagles, made by master Bartosz of Kazimierz near Cracow. Interiors were further enhanced by Italian ceramic decorative pieces coming from nearly all major centres of their production during the sixteenth and seventeenth centuries: Castelli, Deruta, Faenza, Florence, Gubbio, Urbino, Venice, and elsewhere.

The atmosphere pervading the interiors of the northern wing at Wawel is quite different. Here, as already said, it is the Baroque style which prevails both in the permanent decoration and in the furnishings. Along with Italian furniture from that period there

re also fine examples of German and Dutch art. But the greatest sset in these rooms is certainly the Mannerist cupboards armoires à deux corps) in walnut inlaid with marble and bearing as-relief allegories, made in the Ile-de-France during the latter alf of the sixteenth century. Here pride of place is given not to talian, but to Dutch and Flemish painting representative of very major artistic centre of that time; that is, Amsterdam, Delft, Haarlem, the Hague, Leiden, Utrecht, Antwerp, and thers. Here, too, a prominent part is given to paintings by Polish masters or by those of foreign origin who lived and worked at the Polish Court, above all to portraits of kings and mportant citizens (No. 9). There are also paintings depicting arious events in Polish history: victorious battles, festive ntries, royal elections. Noteworthy for their distinctive features re also the carpets and other cloths coming from Polish factories, notably the Wiesiołowski factory at Brody, the Ogiński factory t Sokołów, the Radziwiłł factory at Biała Podlaska, and the Tyzenhaus factory at Grodno.

The character of the exhibition known as 'Orientalia in the Wawel Collections' is completely different. While the 'Royal Halls and Chambers' have illustrated the magnificence and bounty of the Polish rulers of the Renaissance period and the splendours of their Court, we now enter a different world. Here we find the charm of the Orient, fairy-tales full of wonder and mystery, breath-taking in their sumptuous beauty and by the variegated glamour of their components. This exhibition which takes up the western wing of the Castle, consists in its main part of Turkish and Persian tents, grouped in large numbers, and at the same time diversified in size and shape, ornamentation and colour. They consist of many-coloured Persian, Turkish, Caucasian, and West-Turkestan carpets, mostly from the seventeenth and eighteenth centuries and coming from different famous carpet-producing centres of the period. There are Turkish banners, valued for both artistic and historic reasons, decorated either with legends taken from the Koran (banners of 'inscriptional type') or with the design of the world-famous Dhu 'l-Faqār, the sword of Mahomet. Among the carpets pride of place must be given to the 'Paradise' carpet woven in the mid-sixteenth century at Tabriz, Persia's capital town at that time. Among the banners a notable example is the large red banner

. Tapestry from the collection of King Sigismund Augustus, depicting a fight between a dragon and a panther, Brussels, third quarter of the sixteenth century.

7. Chest bench, Umbria, last half of the sixteenth century.

captured by King John III Sobieski at the battle of Parkany in 1683.

A further important part of the collection consists of Oriental arms and military equipment, of which particularly interesting are shields made of steel richly decorated with etching, inlaid in gold and silver; round shields made from fig rods, covered with gold cloth or entwined with silk and silver threads, with a central raised boss in fine gold decoration; ornamented seventeenth-century swords and sabres from King John Sobieski's armoury (used on festive occasions); staffs and maces lavishly adorned with gold and precious stones. The Oriental Collection at the Wawel also includes a great many splendid trophies in the field of Eastern horse equipment. Along with loose saddles, harness, and loose parts of trappings it contains also several sets of riding equipment, most of which had once belonged to men of historic prominence – such as the saddle and trappings of Jan Małachowski, Voivode of Poznan, who received it as a gift from Sultan Mustapha II in 1699 as a commemorative token of the Karlowice Peace Treaty. Saddles, harness, breast-plates, halters, headstalls, nose-bands, reins, and saddle-girths, all glitter with gold and the sparkling fire of precious gems, evoking admiration for their exquisite art and technical perfection.

The Wawel Oriental Collection, though arranged in comparatively recent times, is deeply rooted in historic tradition. Articles of Eastern art have reached Wawel for many centuries and in different ways. Poland had for long bordered upon the Moslem world and consequently had close contacts with it. At the Royal Court were received envoys from the Turkish Sultans, the Persian Shahs, and the Tartar Khans, who, along with declarations of peace or friendship, also brought many

8. Tile with the likeness of King John Albert, by Bartosz of Kazimierz near Cracow, first quarter of the sixteenth century.

. Tomasso Dolabella. *Portrait of Stanislaw Teczyński*, Cracow, before 1634.

recious gifts. They must have been sometimes very rich ndeed, if, for instance to bring them to Cracow in 1494 the Turkish envoy had to load as many as twelve camels. On the other hand, Polish rulers used to send their envoys or trading agents to the Eastern lands to purchase various objects for the Court or to place special orders with the Oriental makers, among others, for silk gold-woven carpets bearing the Royal coats-of-arms and for decorative tents. There was also a considerable influx of works of art, mostly of artistic handicraft, captured during Poland's strenuous struggle against the Ottoman Empire, above all during King John Sobieski's reign. Two great victories, won at Chocim in 1673 and at Vienna in 1683, brought a particularly outstanding number of valuable war trophies. Along with the news of the Vienna victory King Sobieski sent to Cracow Cathedral one of the most striking Turkish banners and the ensigns and stirrup of the Grand Vizier Kara Mustapha, the commander-in-chief of the Turkish forces. His sabre was offered by the King as votive thanksgiving to the Casa Santa at Loreto, whence after many years and a great many vicissitudes it reached Poland, to enrich (after the Second World War) the Wawel collection. The dissemination of Oriental art in Poland went through the intermediary of Armenians who, living on the eastern outskirts of the country, above all in Lwów, Brody, and Kamieniec Podolski, engaged also in various activities in the field of artistic handicraft under the marked influence of Persian and Turkish art. Many Armenian articles coming from the 'Lwów Manufacturer' are now in the Wawel collections.

But it is the tents which are certainly the most striking part of the Oriental exhibition. The spacious interiors of the castle have made it possible to display the tents pitched in the same way as they were in the camp. The castle's halls and rooms, following each other *en suite*, have enabled the tents to be arranged also in the same way (No. 10). As the visitor proceeds on his way he is faced with changing, differently formed and decorated spaces. He can absorb them in full, admiring the tents' appliqué patterns at close quarters. The impression the visitor gets of lavish splendour is further enhanced by the fine carpets on the floors, while the numerous suits of armour do much to enliven the exhibition. This particular way of arranging the tents, to some extent based on the lay-out of Kara Mustapha's camp during the Siege of Vienna in 1683, has so far no counterpart in the museums of the world. Worth noticing also is the interior of the hall with the captured banners, where the exhibits have been specially arranged and floodlit so as not only to bring to light the atmosphere of battle but also of the triumphant feeling associated with the Battle of Vienna. Thus, though other Oriental displays surpass the Wawel collection in the number and wealth of their exhibits, yet Wawel remains unique in its manner of presentation.

The Polish Crown Treasury was incorporated into the Wawel collections early in the fourteenth century, but it was not housed in the premises which it now occupies until the sixteenth. During the last quarter of that century the Treasury went through a period of splendid development, when King Sigismund Augustus bequeathed, in his will drawn in 1571, his famous gold plate and jewellery collections to the State. The Treasury was utterly devastated after Poland lost its political independence: the Prussians, who occupied the castle between 1794 and 1796, robbed it of five royal crowns and all other coronation insignia. Almost all of them were subsequently destroyed in 1809.

In the present Treasury (No. 11), reconstructed in the 1920s and 30s, and since then constantly enriched by gifts, loans and purchases, special reference must be made to the few relics fortunately saved from the former Crown Treasury which link the present-day collections with times of past splendour. Among them is the superb coronation sword of the Polish Kings known as *Szczerbiec*, or 'The Jagged Sword' (see colour plate), thought to have been made in the mid-thirteenth century in Poland by a

foreign craftsman, perhaps one who had come from the Lorraine-Meuse area. Its hilt in sheer gold is adorned with engraved and niello decoration in Romanesque style, with symbolic and plant motifs and appropriate inscriptions. The escutcheon, with the Piast Eagle placed on the blade, comes from the Gothic sheath which is now lost. Of other regalia, to which the Treasury is giving special attention and care, particularly noteworthy are: the Renaissance sword of King Sigismund I, listed in 1555 Inventories as one used for the dubbing of knights, and the royal banner, made in 1553 for the coronation of Austrian Princess Catherine, third wife to King Sigismund Augustus. Some rare historic items are associated with King John Sobieski. Grouped in a separate chamber, they include the richly embroidered coat of a knight of the French Order of the Holy Ghost presented to the Polish King in 1676 by Louis XIV King of France, as well as a consecrated cap, lavishly embroidered with pearls and gold, and a consecrated sword, sent to King Sobieski in 1684 by Pope Innocent XI for his services rendered to Christianity (No. 12). Exhibited together in one case, these Sobiesciana are a spectacular expression of the main lines of European politics of that time.

Apart from the regalia, the most valued part of the Treasury is made up of relics associated with eminent personalities and famous events in Polish history, such as military trappings, parts of suits or their ornaments, military insignia of commanders-in-chief, ecclesiastical insignia, gifts offered by state dignitaries or bestowed upon them, and so on. A valuable addition are the secular and ecclesiastical vessels in gold and silver. Most were made in Mannerist and Baroque style, but the most valuable of all have come from the workshops of mediaeval goldsmiths. These include, among others, a Romanesque viatic chalice

10. Tents. Turkish, seventeenth century.

1. Crown Treasury, Jadwiga and Jagiełło Hall.

(calix viaticus) and paten (No. 13) from the Benedictine Abbey at Tyniec near Cracow and made in the mid-eleventh century in West Europe or perhaps in Poland after a Western model; a silver-gilt and enamel chalice presented in 1351 by King Casimir the Great, and another made in 1514 and presented by Krzysztof Szydlowiecki, Chancellor of the Crown. Both Gothic chalices were made in Poland, probably by Cracow goldsmiths. Among the silver-plate are: trays, basins, plates, vases, mugs, cups, tankards, silver spoons and all manner of objects for decorating the table. These were made by goldsmiths of local origin (those of Cracow, Poznań, Torun, Gdańsk, and others, and by foreign silversmiths (particularly those of Augsburg and Nürnberg), but are a poorer substitute for the rich Royal silver plate to which there is extensive reference in extant documents. According to tradition the Treasury was also intended to include specimens of arms and riding equipment, as well as the more precious relics of the clock-making art. Amongst the latter the most striking exhibit is an impressive clock held by a form of monstrance combined with a pinnacle clock, telling, apart from hours and minutes, also days, months, sunrise and sunset, the length of days and nights, and the signs of the Zodiac (No. 14). It was made during the third quarter of the seventeenth century by Wawrzyniec Wolbrecht, a clock-maker from Toruń.

The Treasury as it is now, though certainly it cannot equal its original which was set in the beautiful interiors of the times of Casimir the Great and Władisław Jagiełło and his wife Jadwiga, creates an impression unique in its kind and permits it to compete with the most renowned treasuries of the world.

In several rooms adjoining the Treasury the Castle Armoury is located. It includes exhibits representative of every type of military accessory, chiefly of warlike character: protective armour, side arms, fire arms, most of them of exceptional value, carefully selected and displayed by type and variety. There are also some rare exhibits of which there are only a few examples extant in the world, and some almost unique. An important part is assigned to Polish exhibits. That is, to military accessories

12. Consecrated cap (Rome, before 1684) and consecrated sword (Rome, 1676), Pope Innocent XI's gifts to King John III Sobieski in 1684.

produced in Polish armourer's, sword-maker's, and gunsmith's workshops, or associated through the persons of their former owners with Polish artistic culture. A local armourer's productions were the seventeenth-century Hussar armours, of which one, supplied with a pair of wings (No. 15), has but few equals in other collections. To some extent a national peculiarity are the *karacena* armours made of steel scale on a leather foundation, which were used by the military dignitaries attached to King Sobieski's retinue as well as the *kapalins*. The latter were the war-caps of the Polish winged cavalry (sixteenth century), integrally combining western and oriental elements. Poland's geographical position on the borderland of two different worlds had, as we know, strong reverberations in Polish culture and art, bringin about the creation of works and objects not to be seen elsewhere

Most of the military accessories of West European origin among which the predominant part belongs to the products o Italian, German, and Spanish masters, comes from the periods o the Renaissance, Mannerism, and Baroque, although there ar also earlier exhibits, sometimes of outstanding value, as fo example the jousting armour *(Stechzeug)* from *c.* 1500. bearin the marks of the famous Nürnberg armourer, Konrad Poler.

Space does not permit a full list of the Wawel Armour exhibits. Attention will therefore only be drawn to som groups of exhibits which for various reasons seem the mo

nportant. The Wawel collection of helmets allows the con-
oisseur to trace the evolution of this portion of protective
mour from the late fourteenth to the early eighteenth century.
separate place belongs to casques, genetically linked with
riental casques, fine specimens of which are two dress war-caps
ade 'in Hungarian style' possibly in South Germany. One of
em, dated 1561, was originally the property of Mikołaj
rince Radziwiłł ('the Black') closely related to King Sigismund
ugustus. In the white-arms division particular attention has
een given to sixteenth- and seventeenth-century dress rapiers
ith hilts – etched, carved, blackened, gilded, inlaid with gold
d silver – and to eighteenth-century court swords, equally
ecorated with ornamental hilts, sometimes supplied with
orcelain or enamelled hand-grips. Upon the rapier blades one
n read the names of prominent Spanish and Italian masters of
e sword-making art; as, for example, those of Tomás de Ayala,
ebastian Hernández, Alonso de Rez, Juan Martínez, S. Desandri,
ntonio Picinino, Zanduna, and others. Shaft-arms, comprising
early all major types from the fifteenth to the eighteenth
entury, with coats-of-arms of the owners and their initials,
ften bear witness to their eminent origins. Linked with the
olish Royal Court are the partisans dating from the reign of
ohn Casimir, Michael Korybut Wiśniowiecki, John III Sobieski,
ugust II and Augustus III of the Saxon dynasty. The fire-arms
ivision includes several items of high artistic and historic value,
oming from the famous Radziwiłł Armoury at Nieśwież.
eclaimed after the First World War, they were presented as a
ift from the State to the Wawel Collections. In the same manner the Armoury acquired the sixteenth- and seventeenth-century cannons and mortars; further items were subsequently added to them, so that now this is one of the largest collections of this type in Poland. As to origins, these exhibits have come from the old royal and manorial arsenals, most of them bearing the names of cannon-makers who in their time had enjoyed considerable renown for their skill, sometimes even extending beyond the state boundaries.

The Wawel Armoury of today, although the number of its exhibits is somewhat modest, occupies a prominent part among the Polish collections due to its artistic, historic, and educational values. It is to be regretted that among its exhibits there are no Royal Armours, which are always an important asset to any armoury. As a result of various adversities suffered by Poland during the seventeenth and eighteenth centuries and for other reasons many of the most important items have left the country. Among the latter were the complete suit of armour for horse and rider made for King Sigismund Augustus (*c.* 1555) by the Nürnberg armourer Kunz Lochner (now at Livrustkammaren in Stockholm) and the armour of King Stephen Batory, of South German origin (made *c.* 1560) in the Waffensammlung des Kunsthistorischen Museums in Vienna.

The four permanent Wawel exhibitions, which may be considered as virtually static in content and composition, are nevertheless constantly subject to certain minor re-arrangements. They are, in short, constantly enriched both by the addition of newly acquired items and by the substitution for the more modest items of more striking ones, better suited to illustrate the artistic

3. Viatic chalice and paten from the Benedictine Abbey at Tyniec, mid-eleventh century.

ideas applicable to a Royal castle. A new permanent exhibition is now being prepared, which will show the Wawel throughout its history, from the earliest times (Old and Middle Palaeolithic Age) to the present day. The exhibition is to include along with other items the underground architectonic and archaeological reservations, known as the 'Underground Wawel', which is to show in particular the relics of early Mediaeval architecture as well as various objects and materials obtained through excavation. A part of the exhibition will be opened this year. Cracow will consequently gain a new attractive feature of both artistic and educational value for all those visiting the city's Wawel Hill.

14. Standing clock in the form of a monstrance, by Wawrzyniec Wolbrecht, Toruń, third quarter of the seventeenth century.

15. Armour of winged cavalry, Poland, late seventeenth century.

Princess Isabel and the Czartoryski Museum

DZISLAW ZYGULSKI JR.

MORE than at any other time the 1970s is the decade of museums. But few can lay claim to such a distinguished nealogy, deliberate conception and diversity of valuable jects as the Czartoryski Museum which is now a department the National Museum in Cracow. At the establishment of the zartoryski Collection lay the idea of an 'ark', a simple method rescuing as many national treasures as possible which were reatened by the grave disturbances suffered by Poland at the d of the eighteenth century. The final partition of Poland tween three neighbouring powers – Russia, Prussia and ustria – caused a real danger for numerous art objects, symbols and signs of the fallen state which were carried away as trophies or even destroyed. Such was also the fate of the Polish crown jewels which consisted of insignia and ornaments used for official acts of sovereignty, particularly those used for coronation purposes. As state property they had been housed since the fourteenth century in the Royal Castle of Wawel in Cracow. They were captured by the Prussians in 1795 when they temporarily occupied the city before allowing it to pass into Austrian hands.

After King Stanislas Augustus Poniatowski's abdication and the abolition of the Polish official authorities a number of private

Princess Isabel Czartoryska. **Mezzotint by Guiseppe Marchi, published in ondon, 1777.**

Sibyl's Temple at Pulawy. **Aquatint by F. Ch. Dietrich, 1807.**

persons started a movement for salvaging works of national and historic importance. The idea of creating a museum was taken up by Princess Isabel Czartoryska, a lady of wit, charm and passion (No. 1). In 1761, at the age of 15, she married Prince Adam Casimir Czartoryski, a descendent of a powerful aristocratic family, members of which fought for reforms and reconstruction of a corrupted political system. Adam Casimir put up by his ambitious father, Augustus Czartoryski, as a candidate to the Polish throne resigned this in 1764 in favour of his first cousin Stanislas Augustus Poniatowski, backed by Catherine the Great. Czartoryski disappointed in a great career turned to his beloved scientific and bibliophilic preoccupations, gathering in a considerably short time an enormous library of books, manuscripts, prints and maps.

Princess Isabel spent her young days mostly in travelling, visiting firstly European courts where she indulged in the alluring world of gallantry, but being always sensitive to art and poetry, fascinated by philosophers of Enlightenment, attracted by deistic and masonic creeds. She took the opportunity of meeting Madame Geoffrin and Jean Jacques Rousseau, and, being acquainted with Johann Caspar Lavater, kept up an extensive correspondence with him. In 1790 Isabel, accompanied by her son Adam Georg, made a tour through England and Scotland, stopping in London, Windsor, Oxford, Salisbury (with an excursion to Stonehenge), and Edinburgh. As a devoted admirer of Shakespeare she saw the house where he was born at Stratford-on-Avon, and bought there for the sum of 20 guineas an oak chair traditionally said to be connected with the poet. This was to be one of the first exhibits for the future museum. The results of the Princess's awakening passion for collecting were amazingly rich. From a member of the Hamilton family she purchased a portrait of Mary Stuart attributed to François Quesnel; at the William Rawle sale in London she acquired a powder-horn which had originally belonged to King Henry VIII; and relics connected with Oliver Cromwell. From Captain Cook's sister she bought the sword of the famous explorer. The Princess was enchanted by the early Romantic Movement which she encountered at every step. Reading the Ossianic ballads she could confront them immediately with the real charms of the English and Scottish countries, their parks, castles and cathedrals, all with venerable relics. This journey, more than any other, inspired her imagination and determined her life mission. The true metamorphosis of her personality came some years later, after the shock of Poland's fall. A lady for whom enjoying life was the only purpose changed into an ardent patriot obsessed by the idea of rescuing her fatherland's past glories embodied in material documents and relics.

One of the Czartoryski residences was at Puławy, a town between Warsaw and Lublin in the heart of Poland. A magnificent palace erected there in the late seventeenth century contained one part of the family treasures and also the library, referred to above, collected by the Prince Adam Casimir. In Puławy park,

3. The 'Augury Shield' of King John III Sobieski, Italian *c.* 1590.

Hetman M. H. Sieniawski's scale armour
om the time of the Vienna expedition, 1683.

close to the palace, on the high bank of the Vistula river, a place was chosen by Isabel to found the first Polish national museum, a Sibyl's Temple (No. 2). The court architect, Piotr Aigner, was ordered to create a structure which faithfully copied in form the ancient Roman temple preserved in part ruins at Tivoli, but on a larger scale. It was a rotunda with eighteen Corinthian-Composite columns, having one large room lighted from the top through a crystal window set in the dome. There was also a subterranean crypt in the building. In front of the Temple, above its portal, the laconic motto *Przeszłość Przyszlosci* ('Past for the Future') instructed the visitor about the principal task of the museum. The idea of Sibyl had an antique origin. She had always been respected as a good prophetess taking care of the state, and was especially popular in the old Poland after modelling herself on the creeds and customs as practised by the Romans. The Temple itself, with one large round hall, ensured the classic rule of the three unities: of place, time and action. The visitor entering the hall was arrested by the view of gorgeous objects surrounding him on all sides. Motionless he could admire the exhibition, receiving intensified impressions.

The still existing Sibyl's Temple at Pulawy and the objects preserved in Cracow along with detailed topographic catalogues and descriptions, make it easy to reconstruct mentally the first Polish museum. It was really arranged as the museum-sanctuary

5 a, b and c. Left to right. Silve South German cup *c.* 1600. Silve nef, by Esaias zur Linden, Nürnberg early seventeenth century. Silve Ostrich cup, by Georg Hoffman o Wrocław *c.* 1600 (from the Ostrogsk Treasury).

Colour plates
Above. Rembrandt. *Landscape wit the Good Samaritan.*
Below left. Turkish saddle capture at Vienna in 1683 by Hetman M. H Sieniawski.
Below right. Leonardo da Vinci *Lady with the Ermine.*

combining some pagan and some Christian traditions. The central part was occupied by an 'altar' of granite block on which the 'Royal Casket' was laid. It contained many relics belonging to the kings, chiefly jewels but also portrait miniatures, fragments of costumes and various attributes, some of them removed from the royal tombs in Cracow. The apse in front of the altar was filled with panoplies and trophies, among others two swords commemorating the battle of Grunwald of 1410 and the banners captured by Polish kings and hetmans in wars against the Germans, Austrians, Muscovites and Turks. A place of honour was given to the famous shield of chiselled iron representing the victory of Constantine the Great over Maxentius, a work of Italian armourers of the late sixteenth century, donated to the King John III Sobieski before his Vienna expedition 1683 as a sign of good omen (No. 3). After the victory it has been called the 'Augury Shield'. A very considerable part of 'Vienna bounty' fell to the share of hetman M. H. Sieniawski (No. 4), and then by the right of succession came into Czartoryski hands (see colour plate). Finally it found the way to Sibyl's Temple. Turkish arms, armour and equipment were displayed on the walls or in large semicircular cupboards. They were not the ordinary military arms but were items of craftsmanship of the highest value, undoubtedly products of the imperial workshops of Istanbul. Among them was a saddle covered with purple velvet embroidered with gold, mounted in chiselled and gilded silver set with jades, rubies and turquoises. Innumerable goldsmith's works from the family treasury and from the treasuries of related aristocrats were transferred to the Temple. There was also a superb cup in the shape of an ostrich, made in Wrocław in the late sixteenth century, preserved in the Ostrogski family (No. 5c).

Along with the foregoing were deposited sets of parchment documents relating to mediaeval and Renaissance Poland, seals, coins, military insignia, decorations, arms, and, what is most significant, original relics taken from the tombs of the kings, dukes, and great hetmans. There were also relics of people wh deserved the highest esteem in the field of science and literature – those of Copernicus from his supposed grave at the Frombor Cathedral and those of Kochanowski, the most eminent poe of the sixteenth century. Small urns carrying commemoratin inscriptions were designed for the relics. The subterranean cryp was decorated with shields of honour made of gilded bronz dedicated to Polish soldiers and military leaders. After 1813 ther was also erected a monument of black marble for Prince Josep Poniatowski, commander-in-chief of the Polish Army fightin for independence under the banners of Napoleon I. Poniatowsk met his heroic death in the battle of Leipzig. In the time of th great Napoleonic wars, when the hope of freedom roused th Polish people to action, Sibyl's Temple became a rich source o inspiration and a natural place where trophies were deposited It is hard to find another example of such a strong influence of museum on the current life and political conscience of a nation

Unusually proud of the success of the Temple, Princess Isabe was still unsatisfied in her ambition. She had acquired a lot o objects from abroad which could not be enclosed in the pantheo of Polish history. There were not only the souvenirs of he extensive travels but also considerable acquisitions made at he request by friends and agents in various parts of Europe an outside Europe, as well as donations of the people who had hear about the Puławy Museum and wished to contribute to th collection.

Close to Sibyl's Temple a new museum building, designed b Aigner, was opened in 1809. It was given the name 'Gothi House' on account of its form and decoration (No. 6). This ma be considered as a complete victory of romanticism: the classi canon was replaced by eclecticism, unity by complexity, an clarity by a confusion of forms. The House was intended as grand reliquary of souvenirs of world history, but the choice o subjects in moral, didactic and political sense often referred t the Polish question. The examples of heroism, chivalry, strugg

6. The Gothic House at Pulawy. Watercolour drawing by W. Richter, after 1830.

for freedom were given prominence. The existence of the museum building and of the original collection permits, as in the case of Sibyl's Temple, a reconstruction of the exhibition in style and mood. There was an anteroom and a big hall in Gothic style on the ground floor and three other rooms upstairs, among them a gallery called The Green Room adapted for the display of paintings. The exhibits were of a varied nature, mostly of applied art, but there were also quite sentimental souvenirs like 'grass from the Fingal grave', 'twigs from the place where Troy was', or 'a nail from Pompeii', were put everywhere – on walls, in showcases and cupboards, in special frames, in boxes, on stands. There were also illuminated manuscripts, illustrated rare books, engravings, and albums of authographs of innumerable outstanding personages from all parts of the world. Even the outer walls of the Gothic House were encrusted with mementoes: fragments of monumental sculptures and even pieces of stone or brick taken from important castles, palaces, churches and chapels, as well as from simple houses noted for historic events.

The exhibition of the Gothic House, which could have appeared cumbrous and chaotic, on closer examination revealed its true character. Everything was subordinated to a definite historiosophical idea. Each object, whether of great or of minor importance in value, provided that it had originated from a definite place of interest, was highly appreciated as a stepping-stone for extensive reflections of political, moral, anecdotic or even gallant events. Those reflections were steadily repeated at the guided tours and were recorded in the museum catalogues. Out of this fundamental source we can pick some favourite themes of the Gothic House illustrated by the 'souvenirs'.

Firstly the 'royal' motif must be mentioned. This concerned not only the kings and queens, but also the emperors, dukes, princes and princesses, everybody of royal blood – even the better-known royal bastards, as for instance Don Juan d'Austria. A great number of original royal objects came into Isabel's hands through the French Revolution. Through her friends and agents she was able to acquire some relics from the coffins of French kings despoliated by the revolutionary mob. Some

7 a, b and c. Left to right. Amber goblet connected with the Emperor Charles V. Rock crystal hunting flask of François I. Reliquary containing the ashes of Cid and Chimène.

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Raphael. *Portrait of a Young Man.* This ppeared from Cracow during the war and not yet been recovered.

lendid objects from the royal Garde Meuble entered the ollection of the Gothic House, as for example a hunting flask rock crystal, gold and green enamel, attributed to Francis I No. 7b). Particularly rich were the mementoes of the Dukes of urgundy given by the last chancellor of the Order of Golden eece and the guardian of the Order's treasury, M. Beydaels da ittaert. Threatened by the French revolutionary army he ecided to evacuate the Treasury from Brussels to Vienna. om there he donated several objects of arms, armour and ophies to the newly created pantheon of history at Puławy. rom a great many people who contributed to the Puławy Iuseum at least one man should be here remembered: General lichał Sokolnicki, an active collector of art, an art-historian and so a poet. During a prolonged stay in Belgium in 1811 he ade some major acquisitions for Puławy, among them of a t of mediaeval stained glass and several Flemish and Franco-lemish illuminated manuscripts. He also bought an amber oblet with silver-gilt mounts set with precious stones, attributed the Emperor Charles V (No. 7a).

Opposed to the historiosophy of the Enlightenment the iuseum programme of the Gothic House also glorified feudal nivalry. Objects of that nature, coming chiefly from western rsenals in Brussels and Vienna, provided suitable material for display. Stories of romantic love were shown by means of relics removed from the authentic or conjectural tombs of such famous lovers as Cid and Chimène, Abélard and Héloise, Romeo and Juliet, Petrarch and Laura. To ensure authenticity Princess Isabel always tried to get a certificate of provenance. Two thick volumes of such documents, sealed and signed by various authorities, are preserved in the Czartoryski Library. The relics of Cid and Chimène, placed in a silver-gilt and enamelled cup ornamented with cameos were presented to the Princess by the Baron Vivant Denon, a minister and director of the Napoleon Museum in Paris (No. 7c). It was known that the French soldiers during the Spanish campaign opened Cid's tomb at Burgos and removed his relics to France.

Heroes fighting for freedom, like William Tell, Joan of Arc, Egmond and Horn, Tippoo Sahib and George Washington were commemorated in the Gothic House through objects known to have been connected with them, or at least by legendary material – as for example 'William Tell's arrow' brought from Switzerland. There were also motifs connected with exploratory voyages like those of Columbus, Magellan, Cook, and typical romantic items associated with well-known prisoners like Richard the Lionheart, Torquato Tasso, Tsars Szujski, J. R. Paul, and F. Trenck. We can also trace some oriental, antique or totally exotic

9. *Polonaise in the Hôtel Lambert.* **Drawing by T. Kwiatkowski, 1857.**

subjects as well as associations taken from science, literature, religion and art. It was an ambitious, unique museum conception at that time and without precedent. Paintings were also assembled on the particular theme of the 'personal qualities' of artists, or known attributes of heroes in case of portraits. Three outstanding paintings were exhibited in the Gothic House: Leonardo's *Lady with the Ermine* (colour plate), Raphael's *Portrait of a Young Man* (No. 8) and Rembrandt's *Landscape with the Good Samaritan* (colour plate). The two former masterpieces were bought in Italy about 1800 by Adam George and Constantine Czartoryski as a gift for their mother Isabel. At the time *Lady with the Ermine* was identified with *La Belle Ferronnière* in the Louvre, reputed to be the mistress of the François I. The Raphael work was considered to be a self-portrait. In the commentaries of the Puławy catalogues Raphael was prized above all. Rembrandt's work was appreciated but not fully understood.

The Czartoryski Museum at Puławy flourished until 1830. It attracted people from all parts of the country and from abroad. Several inventories and catalogues, both of Sibyl's Temple and of the Gothic House, were made by Princess Isabel and by her daughter Maria, a talented poetess. The catalogue of the Gothic House was printed in Warsaw in 1829. The entrance to the Museum was always free, the visitors being guided by special officials. Guests of honour were accompanied by Isabel herself.

10. *Tristan and Isolda.* **A fragment of an Italian cassone of the fifteenth century.**

11. Polish noblemen in Meissen porcelain, first half of the eighteenth century.

The exhibits carried explanatory labels the descriptions being added to as necessary. The library was also enlarged even after Adam Casimir died in 1823. Puławy, as a magnificent centre of art and science, well deserved the proud name of the 'Polish Athens'.

The outbreak and fall of the November Insurrection of 1830/31 caused a catastrophe for the place. It was soon overtaken by the fighting. After the collapse of the movement Adam Georg Czartoryski, leader of the family and President of the National Government, was forced to emigrate. In his absence he was sentenced to death by Tsar Nicholas I and all his properties were confiscated. Fortunately, whilst the fighting was still going on most of the museum and library collections were removed and hidden in a number of safe places: in the country houses of related families, in monasteries and churches. The circumstances of that evacuation were difficult and hazardous, particularly as museum curators and other related officials were serving in the Polish army in the uprising. Through their efforts only a small part of the museum objects fell into enemy hands. The majority of them were taken across the border to Great Poland and to Galicia. Later the collection was taken to Paris, where Adam Georg Czartoryski acquired a town house, Hôtel Lambert, situated on the Isle of Saint Louis. It soon became a new headquarters of the extensive political movement known as the Polish Great Emigration of which Czartoryski was one of the most active leaders (No. 9). All the treasures housed in Hôtel Lambert added to the splendour and authority of the interior and were visual examples of Polish cultural achievement as well as demonstrating the unvanquished Polish spirit. On numerous occasions they were loaned to Paris exhibitions and published in art periodicals.

A substantial growth of the collection was started by the action of Wladysław Czartoryski, son of Adam Georg and his heir in properties and political leadership since 1861. An outstanding art connoisseur, he personally and his agents watched the art market and attended some major sales, among others that of Spitzer. He purchased a remarkable collection of Egyptian objects (chiefly from the dealer, Shenuda). In Florence he bought Greek vases and Etruscan sarcophagi (from the Borroni brothers). In Naples he found a magnificent marble statue of Venus Pudica, a second-century copy of Praxiteles, in Ostia – a very precious Roman mosaic. Several pieces of Oriental art, especially a fine set of Persian and Turkish illuminated manuscripts, he acquired in Istanbul, where he had large political influences through the agents of Hôtel Lambert. Babylonian glyptic Egyptian mummies, papyri and tombs objects, Greek and Roman coins, cameos and intaglios, Etruscan bronzes, Tanagra terracottas, Roman and Syrian glass, Coptic textiles and Fayum portraits, Persian rugs and velvets, early Limoges enamels and Paris ivories, early Italian paintings (No. 10), Flemish and Dutch painting, Italian and Spanish majolicas, South-German silver (No. 5a & b), German glass and porcelain (No. 11) and splendid pieces of the Louis XIV and following periods. With all these the old Puławy Collection was enriched. Rare books, prints, drawings and early maps found in well-known antiquarian bookshops of the western world completed the library.

It should be mentioned that Władysław's sister, Isabel Czartoryski Dzialynska, taking after her grandmother, also became a keen collector, co-operating with and sometimes even rivalling her brother. After the partition of the family treasures a large part of them were taken to the country by Isabel, where, at Goluchow, in a country house in Great Poland, a fine private museum was established.

After the Franco-Prussian War of 1870/71, in which the collections of Hotel Lambert were threatened, Władysław Czartoryski decided to take them back to Poland, selecting Cracow, which at the time of Galicia's liberation became a stronghold for the patriotic movement, since it was the main centre for art and science.

The City Board of Cracow made over to the Czartoryski Museum a group of buildings comprising an old monastery in the old quarter close to the mediaeval walls and fortification towers. In addition Czartoryski acquired several houses in the same area. All these were reconstructed by the architect Gabriel Ouradou who was a pupil and follower of the outstanding French architect E. Viollet le Duc. Palace-residence, museum galleries and library were maintained in the neo-Gothic French style allied with some features of Italian Renaissance taste (No. 12). The collections were brought from Paris and the Czartoryski Museum in Cracow was inaugurated in 1876. It soon became a new, active centre for the study of art history and was an attraction for visitors. In the arrangement of the museum rooms some of the concepts of the original Puławy Museum were maintained and set in the wall of one of the halls is the

inscription from Sibyl's Temple 'Past for the Future'. Along with a considerable number of exhibits dating from the time of Princess Isabel an equal number of those which were collected by her grandson, Władysław, were displayed. Generally speaking the Museum maintained its historical-artistic character and the variety of its collections, from those of ancient Egypt and Mesopotamia to the second half of the nineteenth century.

Always open, free to visitors, constantly enlarging its possessions by important purchases and developing its scientific activities, the Czartoryski Museum and Library was very active until 1939. The war proved a disaster for the collections, particularly for its master works. As early as September, 1939, the Germans removed from the Museum a quantity of jewellery and gold coins as well as the 'Royal Casket' originating from Sibyl's Temple. The finest objects were selected and carried away by so-called German dignitaries. The three important paintings – the Leonardo, the Raphael and the Rembrandt – were a matter for disagreement among them. Should they grace the Adolf Hitler Museum at Linz or the Hermann Goering Museum in Berlin? Finally they were seized by the infamous Frank 'governor' of occupied Poland. From his villa at Neuhaus near Nürnberg they were fortunately recovered by the Polish-American Mission in 1945. In this operation Professor Karol Estreicher played a leading part. But only the Leonardo and the Rembrandt have been recovered. Raphael's *Portrait of a Young Man* (No. 8) disappeared during the war and has still not been recovered. This is not only one of the biggest losses to Polish artistic property but is a loss in a general sense. The Czartoryski Museum was robbed of many fine objects, but the main part was saved.

In 1950 the Czartoryski Museum was taken under the special care of the State, becoming a department of the National Museum in Cracow. Major reconstructions and renovations were necessary as everything suffered terribly during the war. A new building for the library and archives was erected in 1961. Galleries have been reconstituted, innumerable works of art restored, new catalogues and monographs have been published. The work is still not yet completed. One thing is certain. The particular atmosphere of Poland's oldest museum must be preserved. If this is done it will admirably serve not only present and future generations of Poles but also visitors from other countries, thereby fulfilling the wise intentions laid down by its founders, particularly the Princess Isabel.

12. Czartoryski Museum building in Cracow, 1960.

1. General view of Cracow.

Cracow - centre of Polish culture

KAROL ESTREICHER

CRACOW occupies an outstanding position in the history of Polish art. As the capital of a powerful kingdom in the late Middle Ages and at the beginning of the modern era, it was the main centre of Polish art and culture (No. 1). Many prominent artists lived there, generously aided by the court, clergy, nobility and a rich enlightened middle class. The influence of Cracow art reached far beyond the boundaries of the city; and even in the era of decay and impoverishment it retained its significance as an outstanding centre of art. At the turn of the nineteenth century art in Cracow revived again and the city regained its leading position in the development of Polish culture. Moreover, apart from a few buildings – and even these do not survive in their original state – only a few relics have survived from the earliest period of the city. That is, from the tenth to the thirteenth centuries.

The architecture of the first Romanesque period is marked by a dependence on the West and it would hardly be possible to give an instance of any uniform influence of a definite centre. The shape of the tenth-century pre-Romanesque central church of St. Felix and St. Adauctus, the earliest monument of stone architecture in Poland, does seem – in spite of contradictory opinions of scholars – to have come from Bohemia or Moravia, with which at that time Cracow was closely associated. It is also possible that the first church, at Skałka on the Rock might have been of a similar shape. On the other hand, the cathedral of Boleslaw I the Brave (the beginning of the eleventh century) points to the same affiliations with Saxonian architecture, as is shown by recently excavated remains. Influence of Cologne and Rhineland architecture are noticeable in the second cathedral (No. 2) dating from the end of the eleventh century and founded by Władysław I Herman, in which St. Leonard's Crypt has been preserved. At that time more and more stone buildings were erected in Cracow. Inside the town such churches as St. Adalbert's, St. Andrew's and Holy Trinity were built. Outside the town, St. Nicholas', the Norbertines, St. Salvator; and Wawel developed into a half-timber and half-stone castle. However, all these buildings were rather modest, built mostly of small shaped lime stones combined with larger sandstone blocks. This combination of small stones, fillings, large blocks, and the elements of construction (e.g. quoins) should be considered the origin of one of the characteristic features of the later school of Cracow architecture in the Gothic period.

Some illuminated manuscripts and other items of that time are preserved in Cracow, particularly those of South-German origin (Ratisbon) such as the St. Emmeram Codex in the Cathedral, Limoges enamels and a Byzantine mosaic picture. But no significant relic has survived which could be definitely proved to have been manufactured in Cracow, even though some illustrators of book illuminations, as well as goldsmiths, obviously worked already in the city at that time.

2. Wawel Cathedral.

first time. Cracow architecture is marked by the development of a unique kind of Gothic, different from its manner of execution in other countries. Its main feature – apart from the combination of brick and stone (for main elements of construction and decorative sculptures stone was used while the fillings were made of brick) – is focusing the pressure of the vaults upon buttresses fixed to aisle piers. A different solution to this problem was found abroad: flying buttresses, seen from the outside of the church, were spanned over the roofs of the aisles. In the Cracow system flying buttresses were not used.

The system referred to was generally used in Cracow in the fourteenth century. All important churches which were built or begun at that time (that is, apart from the Cathedral, St. Mary's Church (No. 3) the Black Friars, St. Catherine's, Corpus Christi and the aisle of the Grey Friars' Church from the fifteenth century) were built according to the system of pier buttresses. Even though it can be occasionally seen in the West, especially in the Rhineland, since it is so common in Cracow it should be considered a specific feature of the Cracow school of architecture. The problem of the origin of this technique in

This state of affairs did not measurably change until the thirteenth century. When the Tartars conquered the city in 1241 it was already an important borough. It had several stone churches but no city walls, and most of the houses were built of wood. The new foundation act and the 1257 Privilege Charter attracted German colonists who came to settle. City walls were soon erected and the art of building flourished. The Grey Friars and the Black Friars began to build their churches and monasteries and St. Mary's Parish Church (No. 3) was being erected in the Market Square. The Gothic style, initiated in France at the beginning of the twelfth century, came to the city. It was transplanted to Poland by the Burgundian Cistercians at the beginning of the thirteenth century, its first appearance in Cracow being the Grey Friars' church, built in the mid-thirteenth century.

Yet it was only the establishment of the political status of Poland, with Cracow as the capital of the kingdom, as well as the quick development of industry and trade and the increased wealth of the middle class, that brought about the full bloom of art. In 1322 King Władysław the Short founded a new cathedral, the third in the country. It was built of brick and stone in the form of an aisled basilica with a transept. Compared with some cathedrals in other countries, its architecture is relatively modest. Its significant position in the history of Polish architecture is due to a special system of vault supporting, employed here for the

3. St. Mary's Church, fourteenth - fifteenth century.

4. St. Mary's altar reredos, by Wit Stwosz (1477-1489), Christ in the Garden of Gethsemane.

Cracow Gothic has not yet been solved. Out of many hypotheses, advocated by numerous scholars, the most probable is that which ascribes this sytem of building to the influence of the Cistercians. The Joannite church in Wroclaw, until recently unknown to Polish historians and rebuilt after the Cracow school at the beginning of the fifteenth century, is also now worth mentioning.

In the history of art in Cracow in the fourteenth century King Casimir the Great must be mentioned as a man of outstanding importance. He is famous as a great builder who founded numerous towns and erected many magnificent edifices. The king was a lover of art in general. The churches he founded were filled with sculptures and paintings, their treasuries contained his gifts. He furnished the reconstructed Wawel castle in a most magnificent way. The rooms were filled with decorative furniture embellished with fine coverings and embroidered curtains, luxurious vases and jewels. Many of those fine works (only a few of which have survived, apart from the buildings themselves) must have borne the imprint of the king's taste and likings.

Mediaeval Cracow's architecture consisted also of many civil buildings. In the middle of the Market Square there survived the majestic structure of the Cloth Hall (*Sukiennice*) erected by Casimir the Great in the fourteenth century and rebuilt in the sixteenth century. There is also Collegium Maius in Cracow University, a famous school building of the fifteenth century in which the great astronomer Copernicus studied for five years (Nos. 6 & 8). The courtyard of the Collegium was designed under the influence of the Italian trecento architecture. Well preserved fragments of the city walls include four towers and a barbican, a special fortification defending the main entrance of the city.

Painting, sculpture and artistic work generally reached their zenith in the fifteenth century. In records and documents numerous artists are mentioned whose studios and ateliers were situated in Cracow. They were organised into powerful guilds. Due to the high percentage of artists of foreign origin Cracow art, especially at the beginning of the fifteenth century, was not marked by homogeneity of style. In the latter half of that century the relations between Cracow and Nürnberg became more vivid, which lasted until the beginning of the sixteenth century. The Nürnberg artists created for Cracow numerous works of art. Some of them visited the town, others settled there permanently. At the same time, however, Cracow also created its own original art.

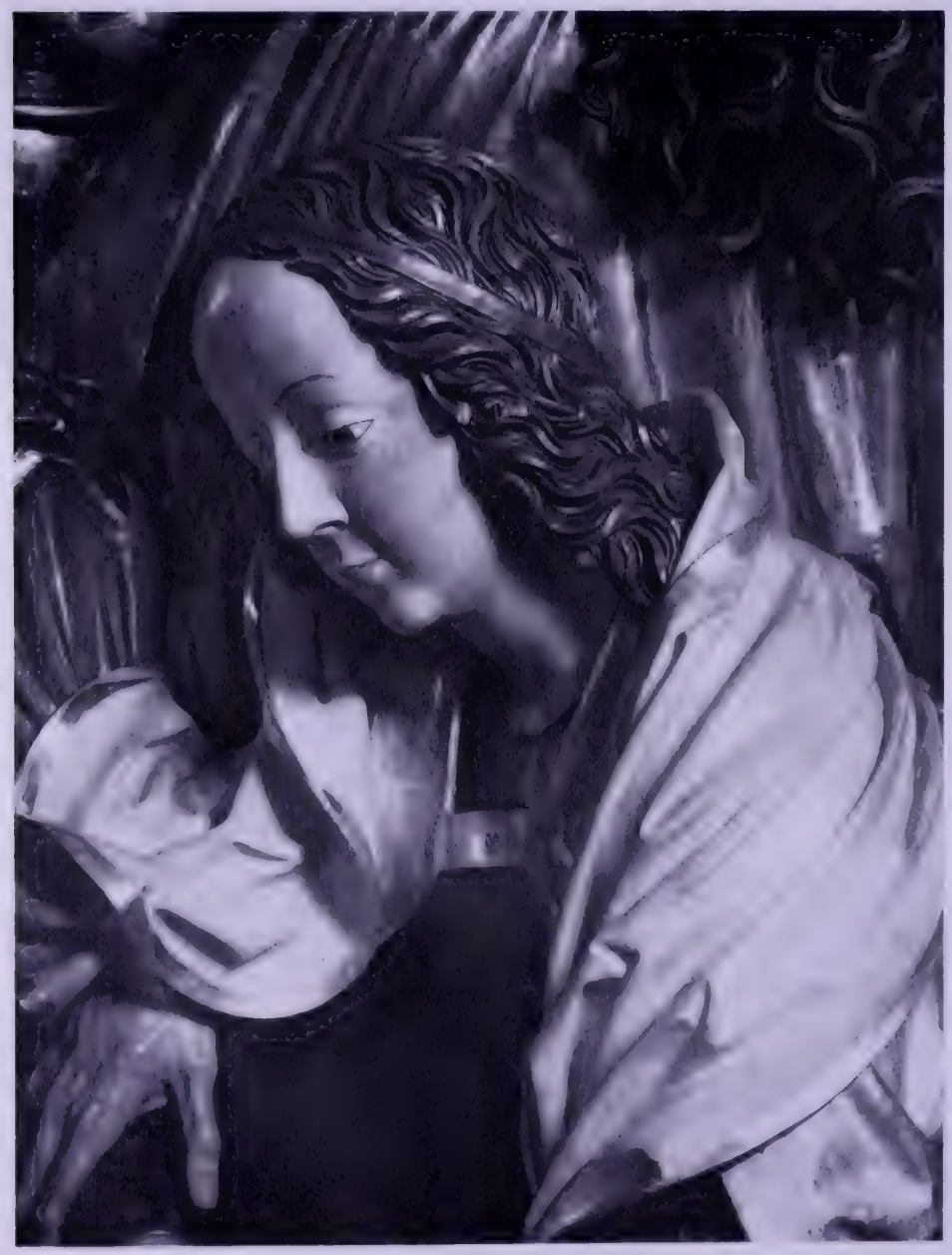
The credit for directing the fifteenth-century art of Cracow and elsewhere along new lines is rightly given to Wit Stwosz (1438–1533). The obscure problem of his descent will probably remain unsolved, but his art is infinitely more important than the question of his nationality. It is the everlasting pride of artistic culture of fifteenth-century Cracow that one of the world's greatest sculptors spent his youth in the town and left his most magnificent works there.

Stwosz was one of very many artists of genius who were so numerous in the fifteenth and sixteenth centuries. The works he created in Cracow do not reflect the trends of the Italian Renaissance. In spite of some Renaissance influences, Stwosz remained a basically Gothic artist. His greatest masterpiece, the reredos of the great altar in St. Mary's Church (Nos. 4 & 5), is a triumph of formal expression, wonderfully expressed through the lofty and dramatic quality of the scenes. He took these features from mediaeval South German and Flemish art but emphasised them and made them much more intense. The figures, restless in their movements, their garments wind-blown or gathered into rapid folds, are the best reflection of the nervous and unrestrained character of their creator.

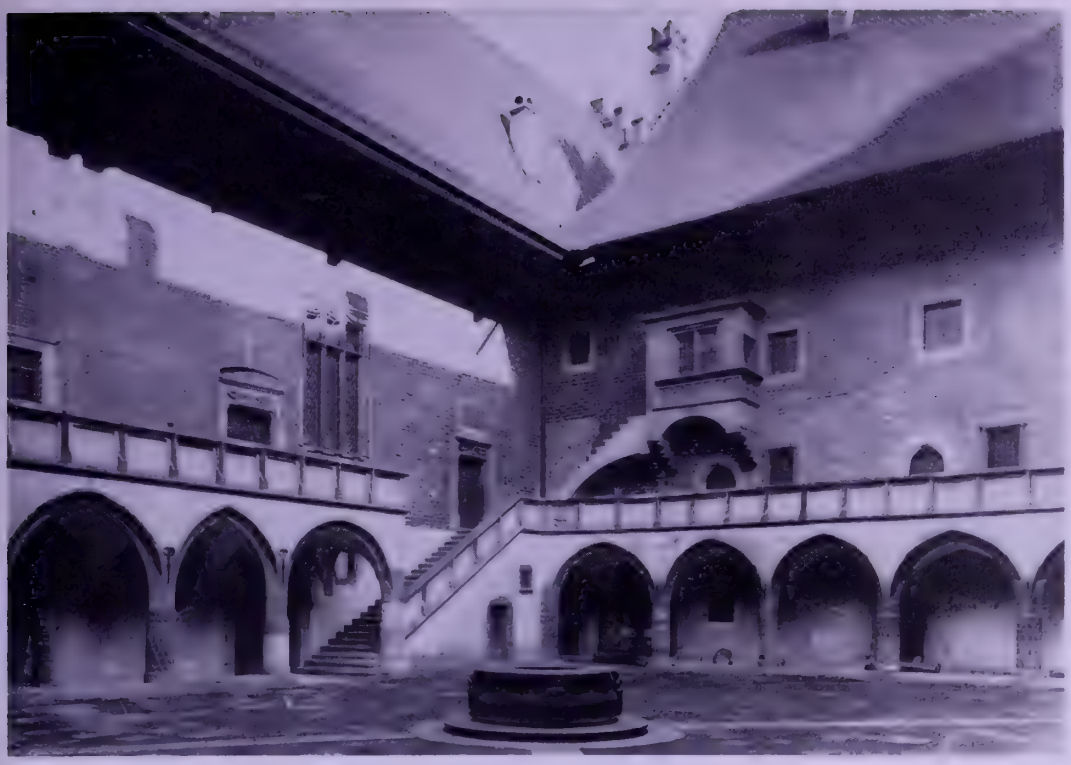
The artistic output of his long life covers one might say all aspects of North European Gothic. It seems that it could not have been possible to go any further than Stwosz did without taking the risk of acquiring a mannerism. In the history of Polish art there was no artist before Stwosz who paid so much attention to the study of nature, even though he was far from objective naturalism. He was also the first Polish artist who really mastered a great versatility of techniques. Moreover, the significance of his work for Poland is not only merely of artistic nature. In connection with Polish sculpture in general he was the very first artistic personality of a thoroughly modern character, conscious of his ways and his goals, even though formally he still belonged to the Middle Ages.

The art work of Stwosz, who was equally perfect in wood, bronze and marble carving as he was at painting and graphic arts, exerted a great inspiring influence upon Cracow art at the turn of the fifteenth century. This influence stretched far beyond the city walls of Cracow; it spread all over the country, reaching as far as Spisz and Silesia. When Stwosz went to Nürnberg in 1496, he left in Cracow his son, Stanislas, who went on working in his father's workshop.

At the beginning, Cracow painting was influenced by a number of different centres. It was affected by the various schools of Italy and Flanders, Germany and Bohemia, by Russian and Byzantine trends. All these influences kept colliding throughout the fifteenth century. The greatest masterpieces of that time are the two triptychs in the Chapel of the Holy Cross in the Cathedral



5. St. Mary's altar reredos by Wit Stwosz, detail.



6. The Jagiellonian University, Collegium Maius Courtyard, fifteenth century.

7. The Jagiellonian Globe, early sixteenth century. Cracow University Museum.

(1467 and *c.* 1480); the paintings in St. Giles' Church (*c.* 1460–70); the triptych from Mikuszowice (*c.* 1470); the paintings in St. Catherine's Church (*c.* 1470); and the triptych of St. John the Almoner (1504). All these works, apart from their dependence upon foreign art centres, show some specific features of style and choice of subjects, which prove that Cracow painting of that time had ceased to imitate slavishly the foreign patterns and became an expression of original aspirations and artistic desires.

The invasion of the Renaissance interrupted the development of Gothic art in Cracow and directed it along completely new lines at the moment when it began to develop and to acquire a more and more definite shape. The Renaissance originated in Italy in the fifteenth century. It was based on the powerful factor of nature and looking back at ancient patterns. Towards the end of the century it acquired a great expressive force and began to conquer Europe.

It is at this point that one should emphasise the great significance of King Sigismund I as a patron of art. Sigismund I, a mature and refined connoisseur, greatly influenced Polish sixteenth-century art. Thanks to him, the architecture of Cracow – and, in consequence, the art of the whole country– became free from German influences. From the time he came to the throne the court became again the oracle in the matters of art. The part played by the middle class in the protection of art diminished, though it still retained some of its significance. Apart from the court and the middle class, however, lay and secular personages, as well as the nobility, were developing a growing interest in art. This movement was initiated by the king who advocated Italian artists for sculpture and architecture. It is interesting to notice that in respect of painting and minor arts Sigismund I remained in favour of the Germans, even though his reign was a period of the greatest achievements of Italian painting.

Thus the credit for transplanting the Renaissance to Cracow must be given to King Sigismund I. When he was still a prince

and during his stay in Hungary he first acquainted himself with the new trend. When he became king he initiated a thorough reconstruction of Wawel Castle (1507), appointing Francesco the Florentine and Bartholomeo Berrecci, an outstanding architect, to direct the work. During Sigismund's reign these two men erected a magnificent palace with a great three-storied arcaded courtyard, a building which was greatly admired by his contemporaries. In the years 1517 to 1533 Berrecci built a chapel for the king, decorating the interior with Renaissance grotesques.

The Wawel Castle and the Sigismund Chapel still belong among the most beautiful monuments of Italian architecture on the North side of the Alps and provide evidence of the high culture of the Jagiellonian court in the sixteenth century. The royal architect's two masterpieces exerted a great influence upon the spreading of the Renaissance cult both inside and outside Cracow, notably at Wrocław and Spisz. A host of Italian artists came to the city, marking the beginning of the epoch of co-existence of two different styles, representing two completely different worlds. The effect and the best example of this co-existence are the portals of Wawel Castle – a combination of Gothic and Renaissance forms.

The older generation of sculptors and painters still created their works in Gothic style, but the Renaissance artists were already becoming more and more numerous and increasingly popular. Also in Germany Gothic was drawing to a quick close. Painters from the school of Dürer came from Germany to Cracow and worked on the decoration of Wawel Castle and the town's churches.

After the style of Wawel and the Sigismund Chapel the building of lay and sacred buildings was begun in Cracow. Palaces and houses with arcaded courtyards were erected. The Cloth Hall in the Market Square was rebuilt following the new style and surmounted by a large upper chamber. Domed chapels were added to churches and inside them many stone and marble statues were placed, carved by Italian artists. The Italians – Gian Maria Padovano, Hieronimus Canavesi and Santi Gucci – living far from their own country and working under the influence of local art, produced in Poland in the earlier half of the sixteenth century a specific form of Renaissance, both in sculpture and architecture, which has no easily noticeable counterparts abroad. The characteristic feature of Polish Renaissance is a certain variety, a liking for fiction, linearity and an inclination for inorganic but effective combination of motifs. Around the middle of the century the first Polish artists who had been trained in the Italian masters' school began to appear. Two were Gabriel Słoński and Jan Michalowicz of Urzędowo. While such Italian sculptors as Berrecci, Cini and Padovano were closest to their original artistic centres – Florence, Siena or Rome and Venice – Michałowicz, the local artist, did not leave the country and therefore could not directly become acquainted with Italian forms. Therefore he combined what he had seen of Italian art in Poland with Netherlandish Renaissance which began to penetrate into the country in the latter half of the century, most probably mainly through the graphic arts. Initiated in Cracow, the Renaissance spread quickly in the town and all over the country. In some instances its influences even reached neighbouring countries. It made artistic relations with Italy more vivid, replacing those of Nürnberg.

It was also due to the Italian influence that a new style, Baroque, initiated in Rome in the latter half of the sixteenth century, appeared in Cracow relatively early. In the third quarter of the century the Jesuits built in Rome the church del Gesù, after the designs of Vignola and, partly, Porta (the façade). The architecture of the church was marked by an inclination for heavy and massive forms which were to replace the harmony and serenity of Renaissance. Del Gesù, the mother church of the Jesuits, exerted a great influence upon the architecture of churches both inside and outside Italy. When in 1597 the Jesuits began the building of the Church of St. Peter and Paul in Cracow (No. 9) under the auspices of King Sigismund III, they followed the Roman pattern. This church belongs to the great family of Baroque churches, the prototype of which is del Gesù

8. J. Matejko. ***Copernicus*****, canvas, 1872.** ***The National Museum, Cracow.***

9. St. Peter and Paul Church, end of the sixteenth century.

Cracow, continuing the tradition established by Lorenzo Bernini and his followers. Anxiety and pathos, disregard of the technicalities of architecture are characteristic features of the sculpture in St. Ann's church and of other works by Fontana. The saints soaring above the clouds, the angels and allegorical figures frequently transgress the frames designed for them and thus blur the clarity of architecture (No. 11).

In spite of unfavourable political, economic and cultural situation in the beginning of the eighteenth century art movements in Cracow did not come to an end. A number of enlightened clergy (priests such as Piskorski, Lopacki and Lochman and bishops like Łubieński, Szaniawski and Załuski) acted as patrons of the arts. Since they advocated mainly the Roman and the Austro-Czech variety of Baroque (the architect Kasper Barzanka), Cracow was in a close cultural affinity with nearby Moravia and Silesia and also with Saxony. Architecture at that time was influenced by Dresden as well, especially by the architect Franz Placidi. As regards sculpture, Fontana established a school – with Antoni Frączkiewicz as the most outstanding figure – which had an effect on Cracow and farther afield and was still in existence in the beginning of the nineteenth century. Cracow stucco workers and sculptors must have had an established reputation all over Poland since marble altars made in Cracow in Rome. One could not talk about replicas, however, since the differences are significant. Thus the Jesuits initiated Baroque in Cracow and in Poland, the style which was to spread quickly in the town due to the growing intensity of religious life.

For some time, at the beginning of the seventeenth century, the old Renaissance forms co-existed side by side with the new Baroque ones. Later, however, Renaissance began to decline and the new style took over. Towards the end of the seventeenth and at the beginning of the eighteenth centuries many new churches were built in Cracow. Both old and new churches were furnished after Baroque style, with wooden altars and choir stalls. Cracow wood-carving at that time was of an unusually individual character, though not without some Flemish influences.

Further building was stopped for some time by the Swedish invasion in 1655, but started again in the second half of the seventeenth century. One of the most eminent Cracow architects at that time was Jan Zaor. It cannot be ascertained whether he designed any buildings in Cracow, but it is certain that he built St. Peter's and St. Paul's church in Antokol at Vilno. His brother, also a master builder, was working Częstochowa. At the turn of the seventeenth century the University authorities began to build St. Ann's Church (No. 10). The interior was designed by an Italian sculptor, Balthazar Fontana, who made a great success of it. The stucco design in St. Ann's church is the most outstanding example of fully developed Baroque sculpture in

10. St. Anne's University Church, early eighteenth century.

were sent as far away as Warmia (Frombork). As regards painting, Italian eclecticism prevailed; two most eminent Cracow painters of the middle of the eighteenth century, Szymon Czechowicz and Tadeusz Konicz, going to Rome to learn at first hand. In addition, three quite good painters specialising in religious pictures – Mikołaj Janowski, Andrzej Radwański and Łukasz Orłowski – were active in Cracow at that time. As regards works on a larger scale carried out in Cracow churches, the families of the painters Eckstein and Molitor were brought from Moravia and Bohemia. They were minor scene painters and decorators of vaults, all of them associated with Austrian painting which at that time was dependent on Italian art. Art movement in Cracow came to an end in the second half of the eighteenth century, in the '70s. It was only the activity of Stanislas Augustus, who did so much for the development of art and literature in Poland, which brought some animation to artistic life of Cracow towards the end of the old Republic. Renewed interest in erecting buildings in Cracow was the first sign of a more favourable period approaching.

The art movement gained momentum in the eighteenth century after a School of Art had been founded in Cracow. At first it was a part of the University but subsequently separated from it. The old guild of painters, which dated from the Middle Ages was dissolved. In its place a number of painters – Dominik Estreicher, Józef Kopff, Józef Peszka and Józef Brodowski – were active in Cracow at the turn of the eighteenth century. Although they were not top ranking artists they nevertheless laid the foundations for the future development of Cracow painting.

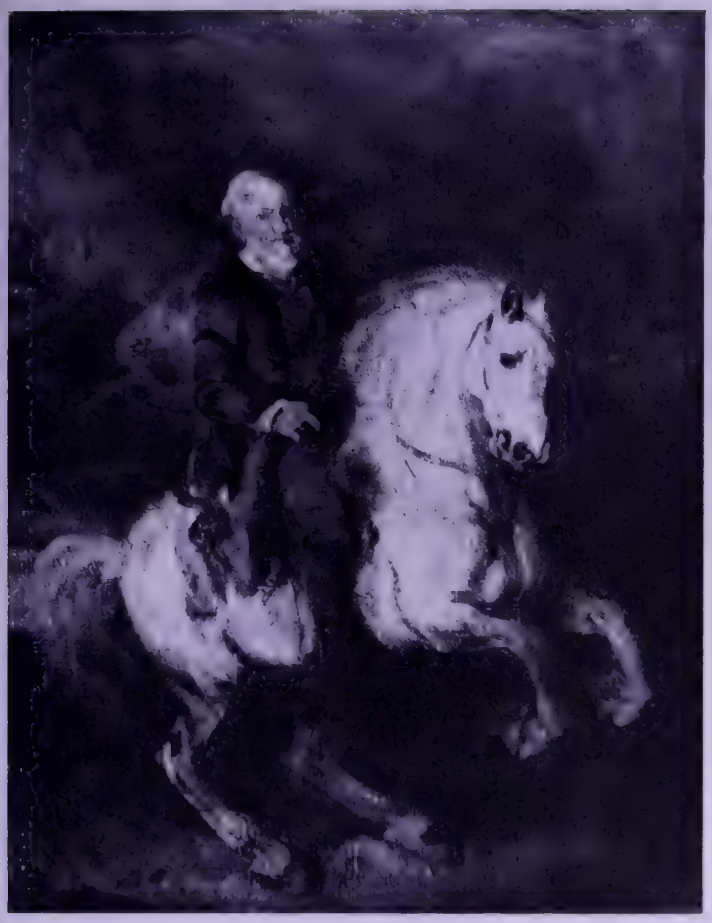
Michał Stachowicz's paintings portrayed the life of Cracow and some important historical moments which he witnessed in Kosciuszko's and Napoleon's time. Apart from these, miniature painters – Józef Kosiński, Józef Sonntag, Jerzy Klimke – were active; and some Polish and foreign artists used to stop in Cracow when passing through the town. The sculptors who came from abroad filled the gap that existed in the art of Cracow at that time. There were no outstanding sculptors there, Kazimierz Eliasz Galli being about the best. The statue of Włodzimierz Potocki for the Cathedral was commissioned from B. Thorwaldsen, who came to Cracow in 1820, and some other sculptures by followers of Canova were imported from Italy.

In the first half of the nineteenth century the people of Cracow developed a deep understanding and appreciation for art. At first the patrons of the arts were still priests, like S. Sierakowski and H. Kołłataj. Later, about 1820, the aristocracy and nobility, particularly the Potockis and the Skotnickis – and subsequently a new social class of urban intelligentsia which was formed – played a dominating part in the field of fine art. Understanding of and a taste for the beauty of Cracow's monuments increased at that time. Research in this field was first started by Ambroży Grabowski who published a guide to Cracow based on source materials, which was relatively uncommon at that time, and ascertained the name of the sculptor of the altar in St. Mary's Church. Newspapers and magazines published articles on the old and new art more and more frequently and members of the Scientific Society were discussing various problems concerning art. In these circumstances the Society of the Friends of the Fine Arts was founded in 1854.

At the same time, the School of the Fine Arts was developing. Besides the mediocre painter Brodowski, gifted landscape painters Jan Nepomusen Głowacki and Wojciech Korneli Stattler were active as professors. The latter was an idealist and romantic, impressed by the German Nazarenes Art Movement. The chief representatives of French romanticism in Cracow was Piotr Michalowski (No. 12). These three painters strongly influenced the young generation of the middle of the nineteenth century. The followers of Stattler and Głowacki were firstly Feliks Szynalewski, Władysław Łuszczkiewicz, Jan B. Bizański and Aleksander Płonczyński, and later Aleksander Gryglewski, Aleksander Kotsis, Artur Grottger and Jan Matejko. These painters – except Grottger, who left Cracow – are the representatives of the Cracow realistic school, and of them Matejko was to assume the leading position in the coming years. He laid permanent foundations for the development of the Polish art.

Jan Matejko (1838–1893), born and educated in Cracow, was able to look at the monuments of the royal city from his earliest years and they gave him inspiration for his great historical compositions. When he was twenty-four his painting, *The Sermon of Skarga,* was awarded a gold medal at a Paris exhibition. This marked the beginning of his outstanding career as a painter, wholly recognised by his contemporaries. During the thirty years of his artistic activity he caused Polish art to be recognised throughout Europe. Extraordinarily gifted, unusually industrious and extremely well read in archaeology, he devoted himself to historical painting. He was always able to appeal to his contemporaries through his historical compositions, portraying the

11. St. Anne's University Church, the interior.



12. P. Michałowski. *Hetman Czarniecki*, canvas, 1846. *The National Museum, Cracow.*

crucial moments in Polish history – national defeats and victories. The ability to represent the states of the human soul, its sufferings and impulses is a characteristic feature of his work, and it establishes a place for him among the greatest masters. Each work by Matejko (No. 8) bears the sign of his strong personality. His vivid imagination caused him constantly to recreate new historical scenes, and the mastery of his technique allowed him to perfect the most minute details. The first feature to be emphasised is his concept of the philosophy of history, which appealed so much to his contemporaries. His influence as a psychological painter was very strong outside Poland as well; and as a professor and director of the Cracow School of Fine Arts he assembled and trained a group of eminent artists. Their leanings, however, were in due course different from his own.

At the same time art collections and galleries, which are still the richest in Poland, were established in Cracow. In the '60s Józef Łepkowski founded the first museum open to the general public, called the Archaeological Collection. And in 1876 the well-known collection of the Czartoryskis – including some invaluable works of art, among them paintings of the most famous masters – was brought to Cracow from Paris. Several years later the National Gallery was opened. As regards fine arts Cracow soon assumed its leading position in Poland. The National Gallery was filled with the works of the most prominent Polish painters, some of them active outside Cracow, like H. Siemiradzki (No. 13), M. Gierymski, A Gierymski, J. Chełmoński (No. 14), J. Brandt, A. Grottger, J. Simmler, W. Podkowiński (No. 15) and many others.

The example of some of the leading Polish painters – like Chełmoński and the Gierymskis – who did not succumb to Matejko's influence, and the news of Impressionism brought from Paris by people who had been there (T. Stryjeński), stimulated opposition among young Cracow painters to Matejko's powerful individuality. Instead of going to Munich to be trained young painters would more and more frequently go to Paris. The withdrawal from realism and historicism was becoming distinct; and although Polish painting developed along lines other than those propounded by Matejko, his influence was clearly defined in the works of his followers. This was first made evident in the perfection of composition and drawing executed by the Cracow school. Among Matejko's followers, S. Wyspiański, J. Mehoffer and J. Malczewski distinguished themselves as eminent painters of compositions. Other members of Matejko's school were L. Wyczółkowski, a brilliant landscape painter, and a graphic artist; W. Tetmajer, a painter of landscape and of Cracow people; and many others. Other artists, like J. Falat, J. Stanisławski, K. Laszczka, F. Ruszczyc, W. Szymanowski and K. Dunikowski settled permanently in Cracow and banded together in the artist's society called *Art*. Most of these painters were appointed professors of

13. H. Siemiradzki. *Nero's Torches*, canvas, 1876. *The National Museum, Cracow.*

14. J. Chełmonski. *The Four-in-hand*, canvas, 1881. *The National Museum, Cracow.*

the School of Fine Arts, which was changed to an Academy at the beginning of the present century. During their period of activity in Cracow they developed all the techniques of painting and lifted them to a standard hitherto unknown in Poland. They produced works in the two fields of glass and mural painting; and together with the Society called 'Polish Applied Art' (J. Warchałowski, W. Jastrzębowski and some others with the eminent historian Karol Potkański as leader) and with Cracow workshops connected with the Museum of Industry (S. Till) they promoted the development of the Polish artistic manufacture and the application of art to designing objects of everyday use. The pictures by Polish painters, who had banded together in the Society *Art*, filled numerous private and public collections and their work dominated the art of the pre-war period. The younger painters and sculptors (S. Filipkiewicz, J. Bukowski, S. Dębicki, S. Kamocki, K. Sichulski, J. Szczepkowski, W. Weiss and many others) therefore adhered to the Society and followed the principles laid down by it. The war years (1914–1918 and 1939–1945) did not interrupt this period of prosperity. The Academy of Fine Arts has remained the main school in the realm of painting, sculpture and architecture. In addition there is the State School of Decorative Art and of Artistic Manufacture, which is very active. There are also several societies devoted to the promotion of art.

In opposition to the Impressionism of the *Art* society, Expressionist artistic trends began to spread to Cracow soon after the First World War in 1919. There were plenty of talented people, best represented by a group of Formists, among them T. Czyżewski, L. Chwistek, T. Niesiołowski, Z. Pronaszko and others. Although they never succeeded in dominating the artistic life and soon ceased to be active, they nevertheless introduced a number of valuable features. Consequently Cracow is still today an important centre of art and the breeding ground for talented artists.

Artistic activities in Cracow did not come to an end after the Second World War. The first post-Impressionists appeared in the years 1945–1955 to give way later to the followers of Expressionism, Abstractionism and Surrealism. The position in the field of sculpture was similar.

In the years 1945–1972 new architecture has developed in Cracow. Nowa Huta, a completely new-built area of the city displays interesting architectural features. It is an architecture of tall buildings, long vistas and wide streets, similar to that which is to be found all over the world. It bears witness to the vitality of the Cracow milieu.

Surveying the history of art in Cracow, and presenting it as a whole, makes it clear that Cracow has always been, except for a short period in the eighteenth century, the main centre of art. From the first Romanesque period until today different styles and the tendencies of different schools have met there. Most of these trends came from the West which has been the chief inspiration of Polish culture. Cracow art – although occasionally it does have a foreign character – makes on the whole a uniform impression. Throughout the centuries its standard has been high, particularly so when one remembers the situation in Poland. In many instances the standard has not only come up to but has even surpassed the art of neighbouring countries like Germany and Bohemia, especially the Cracow school of architecture in the fourteenth century. There has always been a tendency to assimilate all the most important art trends from the West. For that reason trends like Florentine Renaissance or Roman Baroque penetrated Cracow earlier than other places. From there they spread out all over Poland.

15. W. Podkowiński *Folly*, canvas, 1894. *The National Museum, Cracow.*

Polish mediaeval art in the National Museum in Cracow

MARIA GOETEL-KOPFF

CRACOW has always been renowned as a city which can show the finest examples of art works of the Polish Middle Ages. Often it is called by a more romantic name 'The Treasury of Poland's National Past'. All these terms express a deep admiration for the beauty of Cracow art in which the splendour of many ages has been immortalised. Mediaeval churches and secular buildings, with paintings and sculpture decorating their interiors, are a specific feature of the city. As early as in the first half of the nineteenth century there was a modern tendency to protect these monuments. This was followed by a systematic research and conservation of all mediaeval art objects. Through the initiative of a number of artists, scholars and connoisseurs of art the National Museum in Cracow was founded in 1879. It was soon supported not only by the appropriate authorities but also by many in Polish society circles. Among various collections of the Museums the department of Polish mediaeval art took a prominent place, being under a special care of Władysław Łuszczkiewicz, the first director of the Museum, an outstanding scholar and expert on the Romanesque and Gothic periods.

In a remarkably short time a considerable series of mediaeval paintings and sculpture has been assembled. Most of them originated from the old provincial churches of Little Poland. There were, however, some masterpieces from the churches and monasteries of Cracow. They were often found in poor condition in church towers and storehouses, having been removed from altars due to changing tastes and been replaced by what were considered more popular pieces in Renaissance, Baroque or Classical styles. This intelligent move of rescuing mediaeval treasures has been carried on until the present time. Special praise in this respect is due to Feliks Kopera who was nominated director in 1901 and who directed the Museum's affairs for 50 years.

1. Stone lion from the St. Florian church, twelfth century.

2. The Virgin and Child from Regulice, late fourteenth century.

3. The Virgin and Child from Krużlowa, *c.* 1400.

4. Epitaph from Ruszcza, *c.* 1425.

In Cracow's Museum the works of mediaeval paintings and sculpture were exhibited until 1939 in the old Cloth Hall on the Market Square. Many of them were stolen in the war by the Germans; being taken to Germany they shared the fate of the Wit Stwosz reredos in St. Mary's Church. Some items were lost in the war, but the majority, including the altarpieces referred to, were recovered and returned to their original locations.

In 1947 a special Gallery of Mediaeval Painting and Sculpture was opened to visitors in a separate building at No. 9 Szczepański Square being bequeathed to the Museum by the Szołayski family. Most of the exhibits were carefully restored and new acquisitions were made to complete the collection which is now one of the most outstanding in its field.

The Gallery is homogeneous in character for the reason that nearly all its paintings and pieces of sculpture come from Cracow or from its immediate neighbourhood. They date from the fourteenth to the sixteenth centuries and form the best material for art history of that period. They are also very representative for Polish art in general since Cracow, as the capital of the State, had a powerful influence on other Polish towns.

Before turning to the most valuable items of Gothic art in wood and tempera one must examine the earlier period when stone sculpture was predominant. Stone sculpture decorated buildings dating from the times of the first Kings of the Piast dynasty. As the Museum's example demonstrates, a stone lion dating from the twelfth century is very cleverly modelled (No. 1). It was once in the doorway of St. Florian's Church.

A flourishing period of mediaeval art in Cracow started in the fourteenth century, especially in the second half under the reign of King Casimir the Great. By his order Wawel Castle was enlarged, many municipal and ecclesiastical statues were erected. Stone sculpture was largely used for architectural decoration but along with this the wood carving developed, soon becoming a speciality of the period. In the Museum's collection the style of the late fourteenth century is represented by a wooden statue of the Madonna from Regulice, made in the workshop attached to the cloister of the Poor Clares in Cracow (No. 2). The formal qualities of Cracow's sculpture of that time is often associated with the style of the so-called Madonnas known to have been extensively carved in Silesia and Pomerania.

5. The Crucifixion from Korzenna, *c.* 1440.

The most outstanding work of Gothic art in the Museum Gallery is the Madonna from Krużlowa executed at the beginning of the fifteenth century (No. 3). At that time strong guilds of painters and sculptors were organised in Cracow. Their main function was to adorn the church interiors with altars. Most of their work has been destroyed over the years; some of it dispersed, often in pieces, among provincial churches. A magnificent statue of a Madonna and Child was discovered in a small church at Krużlowa and given to the Museum collection in 1898. The anonymous author of this work, conventionally described as 'The Master of the Virgin from Krużlowa' showed a great talent in the re-working of international stylistic sculptural forms dating from about 1400. Linking his work with representations of 'Beautiful Madonnas' in different parts of Central Europe, the Master of Krużlowa type of sculpture puts the main accent on a lyrical expression and an emotional link between Mother and Son. Original artistic invention is shown in a free removing of the Child from Mary's face, allowing an exposure of a particular charm in the Child's body. In spite of the break which was carried through, both figures are characterized by a strict compositional tie which is marked by the particular poise of their heads as well as by the Virgin's emotional embrace of the Child's foot. The unity of expression of both figures is also stressed by a similarity of irregular facial features, by the enigmatic, maidenly beauty of Mary, and a carefree almost adult expression of the Child. The same mastery is seen in the sculptur-

Colour plates
Above. Polyptych of St. John the Almoner, about 1504, an exceptionally important work in the history of Polish painting of the period.
Below. Stanisław Wyspiański. *Motherhood*, pastel, 1905. (cf. article 'Modern art in the National Museum in Cracow', pp. 44-49.)

6. The Entombment of Christ from the Dominican polyptych, *c.* 1465.

al elaboration of the Virgin's robe. Cascades of folds help to increase the depth of the relief as well as to accentuate their sharpness, all of which make for a harmonious arrangement. The sculptural qualities of the work are further enriched by the subtle colour of Mary's robes, polychromed as they are with warm tones of gold and red, and the gleaming facial complexion of pale ivory. The Virgin of Krużlowa – the highest achievement of Polish fine arts from the period of about 1400 – has gained during the last decades an international reputation through exhibitions in Ghent, Bordeaux, Chicago, Philadelphia, Ottawa, Paris and London.

Painting of the first quarter of the fifteenth century is represented in the Museum, among others, by a panel from the church at Ruszcza near Cracow. This is considered among the oldest sepulcral paintings preserved in Poland (No. 4). Set in a frame carrying Latin inscriptions, it records the memory of Wierzbięta of Branice who died in 1425. The elongated figures of saint-patrons, dressed in softly folded robes, remind us of works of Czech painting from the turn of the fourteenth and fifteenth centuries. The conventional portrait of the knight of Branice carrying his coats of arms, owes its presence to local tradition. The types of those represented also have certain Polish features about them. Similar features can be seen, for example, in a painting of the Crucified Christ dating from about 1440, originally the central part of a triptych in the church at Korzenna (No. 5). A distinct echo of the Italian Trecento has assumed here a simplified form, not devoid, however, of specific expression.

A change in the style of Gothic art in the second half of the fifteenth century was due to the progress of mediaeval society. Expanding trade contacts with European and Eastern countries, supported by the privileges enjoyed by the Kings of the Jagiellonian dynasty helped to stimulate the prosperity of towns and a flourishing of their culture. Rich artistic productions reached their summit in monumental polyptychs consisting usually of a carved central portion and painted wings. Keeping general links with European art, particularly Austrian and Flemish, Cracow

7. The Sending of the Apostles, from a triptych, *c.* 1470.

8. Christ in the Garden of Gethsemane, from a polyptych, *c.* 1470.

painting workshops still kept their individual expression. Most of the artists were still anonymous, being known after their masterpieces.

The activity of 'The Master of the Dominican Passion', for example, may be considered as the turning point in the development of Polish painting of that period. He is the author of the panels of a polyptych from the Dominican church in Cracow, dated about 1465. He introduced into his iconography a number of interesting themes, painting many-figured scenes against landscape and architectural backgrounds. He also elaborated on a specific aspect of the human body characterized by block structure and ugly yet expressive faces. There are five pictures in the Museum's collection which are quarters of the wings of the lost polyptych. The quarter with the Entombment of Christ is specially notable because of its unusual presentation (No. 6). The seated Christ fills the interior of a stone tomb modelled in the shape of a Gothic ciborium. This form had been undoubtedly influenced by theological ideas and a vivid tradition of the Passion drama cultivated in the Order of Dominican Friars. The Master of the Dominican Passion is considered as the first representative of late Gothic realism in Polish painting.

His notable successor was 'The Master of the Choirs', the name given to the artist who painted the wings of the Holy Trinity Triptych for Cracow Cathedral in 1467. He had a large workshop in Cracow, the influence of which is seen in the art of Slovakia. In the Museum Gallery he is represented by the triptych of the 'Sending of the Apostles', about 1470 (No. 7), with the central scene unique in Polish painting. The square-built figures, dressed in crisply-folded robes, and the expressive faces of those concerned are typical of his art. His large landscapes, with views of townships in the background, are motifs he employed and remind one of the wings of Wit Stwosz's altar in St. Mary's Church in Cracow.

Nicholas Haberschrack was quite a different artistic personality. He was a Cracow painter and wood-carver and the author of the polyptych for St. Catherine's Church in Cracow, now lost, from which twelve panels are preserved in the Museum's collection. Acquainted with contemporary stylistic trends of

9. Christ on an ass, from Szydłowiec, *c.* 1470.

Austria, Flanders and Italy, he created wholly original compositions characterized by figural motifs masterly attuned to landscape or architectural backgrounds. He also made use of varied colour tones which served as a crucial element intensifying the mood of a particular scene. The image of Gethsemane, although by its composition connected with the engraving of the so-called 'Meister der Weibermacht', is full of original artistic invention (No. 8), the artist giving it symbolic meanings to realistic motifs. Country-hurdles were used to indicate boundaries separating two worlds: that of Christ and His Apostles and that of evil powers. The former is full of the quietness of prayer and the silence of sleep harmonising with the calm beauty of nature, the latter is filled with the horror of desert, stones and frogs (indicating demons) as well as with the noise of a crowd threatening Gethsemane. The suspense of approaching drama is deepened by a comet flashing across the blackness of a starlit sky and the white shimmering angel near the Christ figure. This contrast of the two worlds proves that Haberschrack was one of the most outstanding masters of the Cracow school.

The works by 'The Master of the Dominican Passion', 'The Master of the Choirs' and Nicholas Haberschrack show the main trend of Cracow painting which reached its ripeness and independence in the second half of the fifteenth century. It is characterised by the use of a special portrayal of the human figure,

with sharply defined features, and also of a softened colour scale of unusual contrasts. Above all the tendency towards lyrical mood is to be felt.

The development of Cracow sculpture in the second half of the fifteenth century was of a different nature and only a few works dating from the first period of the late Gothic style have been preserved. A wooden figure of Christ riding on an ass – used during Palm Sunday procession and taken from the church at Szydlowiec, but made undoubtedly in Cracow – is representative of this period. In the Museum's collections (No. 9), it is one of the few objects of that type in European museums preserved in its original state together with its carriage. The custom of towing a figure of this nature during the Palm Sunday liturgy, originating from mediaeval mystery plays, continued in the Cracow diocese up to 1780. The style of the 'riding Christ', the particular posture and the calm expression suggest the date in the third quarter of the fifteenth century.

Sculpture in Cracow took on a more definite character in the fourth quarter of the fifteenth century and was powerfully influenced by the works of Wit Stwosz, particularly his superb reredos. In the Museum, besides a number of pieces made by followers of Stwosz, there are also some original works of the master which were once in St. Mary's Church: a stone bas-relief of Gethsemane dating about 1485 and two wooden figures of knights (No. 10), being part of a lost tomb group. The figures concerned are characterized by vivid movement, by contorted faces and in the realistic presentation of the armour. All these traits were typical of Stwosz at the time he was working on his immense altarpiece for St. Mary's Church. In short all local artists and artisans co-operating with him in fact gained experience that was to become a stimulant for the post-Stwosz school of Cracow. This dynamic style lasted in the city long into the sixteenth century.

The same condition applies to painting. The Gothic style and tradition were gradually replaced by the new Renaissance forms. The symptomatic coexistence of both styles, late Gothic and Renaissance, is very well illustrated in the polyptych of St. John the Almoner, made about 1504, for the church of St. Catharine in Cracow, and now exhibited in the Museum. The Gothic construction here underwent considerable changes. Due to the fact that the inner wings were of equal size with the central panel, the artist was able to arrange in a horizontal sequence the scenes from the life of St. John the Almoner, the Alexandrian patriarch in the seventh century (see colour plate). On the other hand, he filled the narrow quarters of the outer wings with the single images of Eastern divines: St. Hilarion, St. Onufrius, St. Simon the Stylite and St. Marine, St. Mary the Egyptian and St. Eufraxie. The iconographic theme of the polyptych – unparalleled in the European art outside Poland and Hungary – developed in contact with humanistic interests connected with the writings of the Eastern fathers of the Church and became alive in University circles in Cracow in the early sixteenth century. Correctly drawn interior and landscape perspectives, richness of dress, the elegant postures of the figures – and most of all a deep, gleaming colour scale – are proof that the artist mastered modern techniques of painting. The St. John the Almoner polyptych has been acknowledged as an exceptionally important work in the history of Polish painting since it is a vital link between the late Gothic past and the Renaissance future of Cracow.

10. A knight in armour, wood carving by Wit Stwosz, *c.* 1480.

Modern art in the National Museum in Cracow

HELENE BLUM

SINCE the establishment of the National Museum in Cracow in 1879 contemporary art has had a prominent place in its collection. There were a number of reasons for this, not the least of which was the decision of the artists themselves who had a prominent part in establishing the Museum under difficult political circumstances. It often happened later that they enriched the collections with their own works or that they bequeathed them to the Museum. Cracow had in fact always played a prominent part in the history of Polish art and every development in artistic circles left its mark on the development of the Museum.

This was also true when truly modern art came into existence. This modernism was not the result of the work of Cracow artists exclusively; but Cracow attracted artists from all Polish lands, particularly Galicia, in the times of the Austrian constitutional monarchy and enjoyed considerable self-government which favoured liberal trends in all fields of national life. This influence was also felt in the history of the Cracow Academy of Fine Arts when it was reorganised and the most brilliant Polish artists became its professors.

Polish modernism was not held back in relation to its general European development. While taking many influences from it, Polish modernism presented a very wide field. A number of leading personalities dominated it and they endowed the art of their time with a particularly original expression. It was characteristic of the creations of many modernistic painters that they had close ties with other aspects of art, particularly with poetry, literature and music.

Works by two artists in particular are shown in the Cracow National Museum, who, under the influence of literature, had severed their ties with Impressionism, darkened their palettes and introduced new emotional elements into their painting.

1. **Władysław Slewiński.** ***Study of woman combing her hair*****, oil, 1897.**

2. **Jacek Malczewski.** ***Self-portrait with harpies*****, oil, 1900.**

3. **Witold Wojkewicz. From the Cycle *Ceremonies, Meditations*, tempera, 1908.**

One was Władysław Podkowiński (1866–1895) who in his picture *Funeral March*, painted towards the close of his life, had shown an almost visually imperceptible procession of ghosts, emerging from a clear brightness into a dark background and seen by the hero who can be identified with the artist himself. At the same time, towards the close of the nineteenth century, Józef Pankiewicz (1866–1942) portrayed the atmosphere of a night scene in his picture *Swans at Night*, and a fairy-like display of lights in another work, *Warsaw Cab*.

The beginnings of modernism in Polish art occurred in 1894, a date which coincided with the best creative work of Stanisław Wyspiański (1869–1907). This artist became the strongest creative artist of his period. Painter and poet, in his dramas he expressed the thoughts and aspirations of Polish society. Wyspiański, born in Cracow and imbued with the cult of national traditions, was at the Academy a pupil of Jan Matejko, historical painter in the late romantic style. At first Wyspiański had to some extent taken over Matejko's traditions, but he soon set new standards and ideas which were opposed to those of Matejko. In 1894 Wyspiański, then in Paris, executed the painting *Polonia* (design for a stained-glass window in Luów Cathedral). Only the subject matter of this work and its conception arose from native soil. The plastic conception, however, fulfilled the requirements of the new programme of art nouveau. Wyspiański, who whilst in Paris was close to the Gauguin circle, introduced into his early work elements of expressionism, clearly evident in its colouring and in the restless line, full of expression. Flowers, favourite motif of the Pre-Raphaelites, became also an important element of this composition.

Wyspiański's art is comprehensively shown in the Cracow Museum. Though associated with the trends of his time he remained independent of them, particularly when undertaking works which were ahead of his time, as seen in the almost abstractionist forms in the design for the polychromy of the church of Franciscan Friars in Cracow, made in 1896. The artist was unable to carry out his design on the walls of the church in its entire conception. Nor were the stained-glass windows for Wawel Cathedral ever executed. The cartoons designed for the Cathedral strike a majestic note showing the figures, strong in their expressiveness, of Bishop Stanisław Szczepanowski and Duke Henry the Pious of Silesia, perishing in battle against the Tartars and of King Casimir the Great.

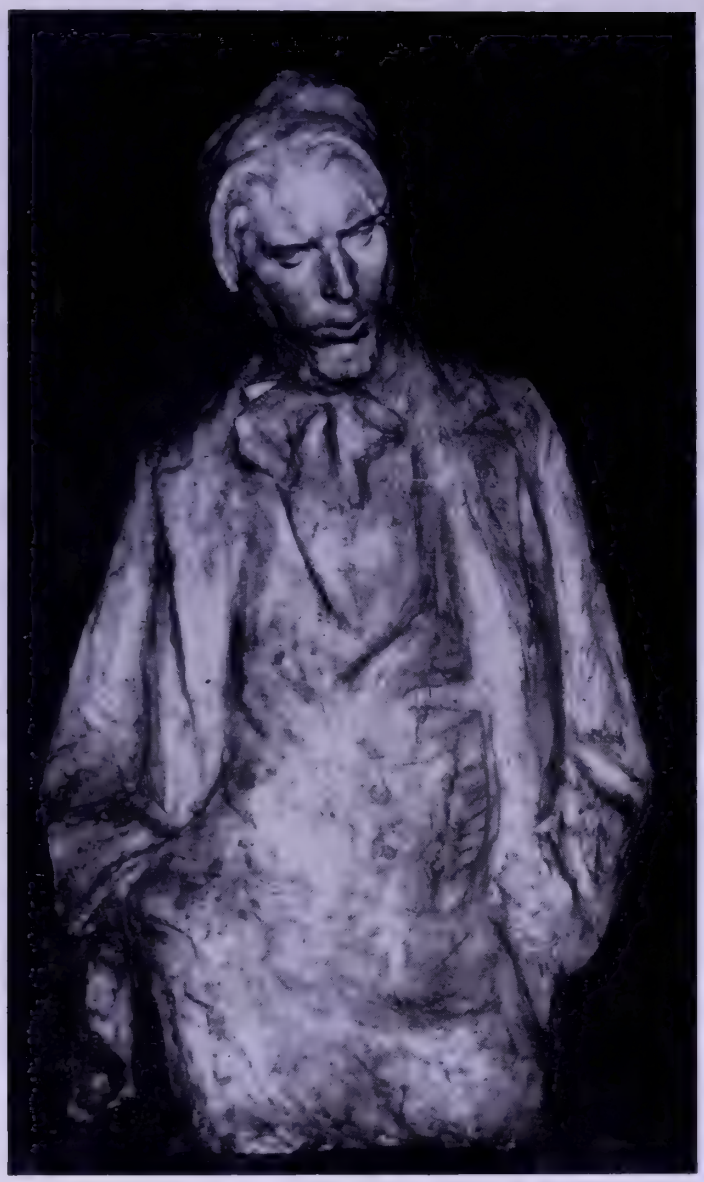
No less important is his portraiture and landscape painting in which he established his creative principles and gave full expression to truth. He never accepted commissions to paint portraits, painting only his closest friends, above all children and particularly his daughter Helenka. The Polish motif constantly recurs in his landscapes but their conceptions vary. Folk motifs were also sometimes introduced by him to his poetry. The painting *Motherhood* of 1905 (colour plate, p.38) bears evidence that the modernistic aspects of Wyspiański's art were united with elements of folklore and that these were completely merged. His modernity found its expression also in his interest in other fields, among them architectural interiors. The interior of Cracow's 'House of Physicians' was his work, its chief impact being produced by the stained-glass window with a representation of 'The Astral System of Copernicus'. The cartoon design for this composition is now the central feature of the Cracow Gallery. The beautiful figure of Apollo is the symbol of the sun. Around it, set in finely executed lines encircling Apollo, we find the respective heavenly bodies represented by figural symbols. Wyspiański was in fact able to unite many different elements in his art endowing them with a singular expression.

Modernism went under various forms and names in respective countries and centres. In Cracow in 1897 the artists grouped around the periodical 'Zycie' (Life) edited by Stanisław Przybyszewski and expressed their ideas as 'Młoda Polska' (Young Artists' Movement in Poland). Młoda Polska did not adhere to a definite policy. Various artistic personalities, some with strong and decided opinions, gave it its character. Józef Mehoffer (1869–1946) – who had studied in Paris with Wyspiański and who created later stained-glass windows in the collegiate church at Freiburg in Switzerland – was one who had learned his art in Paris also.

Another representant of Młoda Polska, Władysław Ślewiński (1854–1918), friend of Gauguin, is represented in the Gallery by his brilliant work, *Study of woman combing her hair* of 1897 (No. 1) which was recently exhibited in London. This picture is remarkable for its subtle colouring and soft, harmonious lines. As with Pankiewicz, Ślewiński adhered exclusively to the main problems of an artist. An aspect of modernism appears nevertheless in his pictures in the arrangement of lines and colour groups.

Nor did Olga Boznańska (1865–1940) adopt this style. She also belonged to those artists who were treading new paths. Whilst very young Olga, brought up in Cracow, had shown an unusual understanding for the painter's problems of colour even before leaving for the great art centres. During her studies in Munich she was inspired by Manet and Whistler, finally coming close to post-Impressionism. In Paris she developed an original style with a particular feeling for colour values. Having painted many portraits she created a gallery composed of the work of her contemporary artists, scientists and that of a number of her friends. She did not hesitate to use concise, stinging characterisation which is brilliantly represented in the Gallery.

Jacek Malczewski (1854–1929) remains a singular phenomenon among Polish painters. A short definition of his painting realism



4. Xawery Dunikowski. *Portrait of the painter Henryk Szczygliński*, bronze, 1898.

allied with symbolism' is hardly adequate to describe his art. Malczewski was endowed with a creative personality the roots of which were deep in Polish soil. The subject matter of his symbolism was the result of old tradition and of pure Polish imagination. He was at first connected with the great Polish poetry (Słowacki) and was influenced by the experiences of the Polish nation. Folk beliefs, often quaint ones, did not leave him unimpressed. But his imagination was gradually throwing off these bonds and was creating an independent world of representation, often a very fantastic one. Finally it approached Surrealism. Fauns and satyrs, harpies and other symbolic figures accompany the persons represented in his works (No. 2). He also made angels come down to earth to accompany children or gently to close the eyes of old men. Malczewski's work is very different when compared with the general background of Polish art.

Witold Wojtkiewicz (1879–1909) was sometimes called a Symbolist. During his short life this artist managed to create a series of genuine masterpieces. This brilliant painter belongs to modern Expressionism as he touched the basic problems of man's existence, his daily life and its problems. Most interesting of his works in the Cracow Gallery is that from the Cycle: *Ceremonies–Meditations* of 1908 (No. 3), known also under the title 'Ash Wednesday', in which strangely dressed figures, standing on the steps of an altar, wide-eyed to their front.

The creative work of several sculptors is also connected with modernism. The most eminent among them is certainly Xawery Dunikowski (1876–1961). His creative activity continued until the end of his long life. He had even managed to survive Auschwitz concentration camp. Nothing could impair his vitality. The phase of Młoda Polska is the most interesting one in his creativeness. He had then created work not only of a brilliant form but also expressing his creative personality, closely bound up with the spirit of his time. Filled with metaphysical sensations he was engrossed in the subject of man's existence and of the fatal powers governing his destiny. Woman and motherhood are other problems which occupied him. His *Portrait of the painter Henryk Szczygliński* (No. 4) is representative of artistic Bohemia.

The expression of important problems, influencing the artistic development of a specific period, forms the keynote of the Cracow Gallery. When modernism came to an end in its

5. Leon Chwistek. *Fencing*, oil, 1919.

6. **Zbigniew Pronaszko.** ***Portrait of the artist's wife in a white hat*, oil, 1948.**

place originated several trends of major importance. Therefore related works were assembled in certain groups.

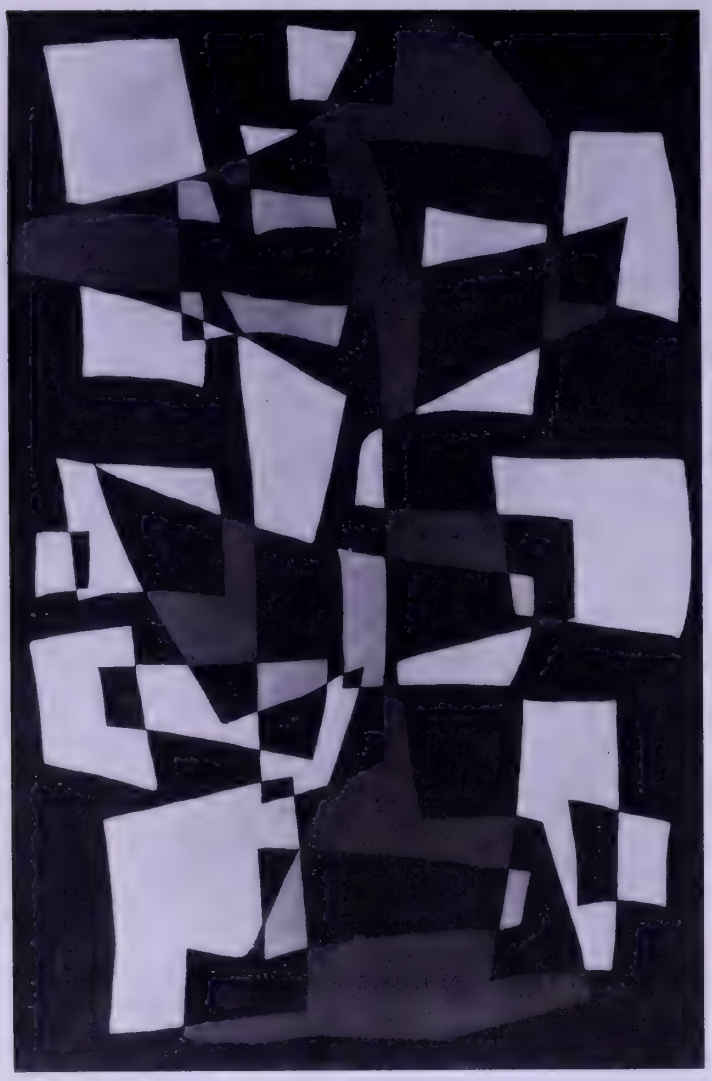
What can be termed vanguard art is of especial significance because so much notice is paid to it, particularly as it appears on numerous occasions in accordance with the changes in modern art. The first change took place towards the end of the First World War. A group of 'formists' made their first appearance in 1917 with a definite artistic programme. Some of them made their new ideas known earlier. 'Formism' was the result of changes effected in European art in the time of Cézanne, Cubism, Futurism and Expressionism. But above all it was the result of the artist's own efforts. To those artists belong the following: the two brothers, Zbigniew (1885–1958) and Andrzej (1887–1960), Pronaszko and Tytus Czyżewski (1885–1945), painters and profounders of theory; Leon Chwistek (1884–1944); Stanisław Ignacy Witkiewicz (1885–1939); and the sculptor August Zamoyski (1893–196?). The appearance of these artists was of great significance for the further development of Polish art. Many outstanding works by them are to be found in Cracow. Zbigniew Pronaszko (No. 6) is particularly well represented in his works dating from the first appearance of the 'formists'. They may be regarded as part of a programme as were his sculptures. Leon Chwistek, with a work of profound significance, *Fencing* of 1919 (No. 5), is not without the influence of Italian Futurism. The motif of a duel made it possible to intensify movement, which is partly the result of Futurism and presages modern kinetics. Of unusual interest too is a group of pictures by Stanisław I. Witkiewicz, whose dramatic works have lately had a significant revival in Poland and elsewhere. His portraits, often painted under the influence of narcotics, amaze one even today by their power.

The creativity of Tadeusz Makowski (1892–1932), disciple of the Cracow Academy, was shaped in Paris at the same time as Formism. He left Cracow in 1907 to be present in Paris at the birth of Cubism. Whilst it is true that he was greatly indebted to it, he still created a world of his own imagination, bound up with reality though largely transformed with the help of forms of a strong and highly expressive structure.

'Formism' as an artistic trend did not last long. Its creators appeared to exhaust its initial impetus in a few years, and by taking up new problems widened the scope of their aspirations. Tytus Czyżewski and Zbigniew Pronaszko turned towards 'Colourism' Their colourism was a reaction to Impressionism; they expressed colour as a synthesis adhering to a dark colour scheme, mostly employed in a monochromatic way.

Modern colourism became stabilised in Poland in the 1920s preserving its vitality after 1945. The achievements of colourism form in fact one of the most brilliant chapters of Polish painting. Its beginnings date back to the pedagogic activity of Józef Pankiewicz in the Cracow Academy. His most gifted pupils formed a group to continue their studies in Paris. Bound by ties of true comradeship, they avoided imposing upon each other a common programme, with the exception of the common aim of good painting. They are excellently represented in the Cracow Museum. Foremost are the paintings of Pankiewicz (from his Spanish period) and also works of associated artists. Among the older formists are Zbigniew Pronaszko and Tytus Czyżewski, already dedicated to problems of colour pupils of Pankiewicz; J. W. Zawadowski (known in Paris as Zawado); Eugeniusz Eibisch and the entire group of pupils from the 'Kapists' (Paris committee of Polish painters) with their best works, Jan Cybis; Hanna Rudzka Cybis; Artur Nacht Samborski; Zygmunt Waliszewski; Józef Czapski; Piotr Potworowski and associated artists such as Karol Larisch, Zygmunt Radnicki, Czeslaw Rzepiński and others.

Piotr Potworowski deserves a special mention. He studied at the Cracow Academy together with those who were later Kapists and left for Paris with them. There he not only became interested in the work of Léger but also studied under him. These experiences had unexpected results. Potworowski had certainly enriched his mind and changed his style. Yet he did not entirely follow his French master. He retained his predilection for colour but introduced a specific construction into his pictures and occupied himself with the problem of space and composition. During the Second World War he found refuge and friendly hospitality in England. He was nominated Professor of a school at Corsham near Bath. But he subsequently returned to Poland bringing with him part of his considerable artistic output. Having created many beautiful paintings he died at an early age. From his works extant in Cracow one of his finest is his *Landscape in Cornwall* of 1958. He thought this work very important. In the picture, which has an abstract character, he faithfully recorded the unique structure and formation of the Cornish landscape.



7. Maria Jarema. *Rotations*, tempera, 1956.

Directly after the end of the war, in 1945, colourism was at first predominant in Polish painting, holding back the invasion of more modern trends and particularly Abstractionism. But even before the war there existed groups of artists in Polish studios who took up new problems. Abstract art made its appearance in Warsaw, Łódź and also in Lwów. Surrealistic tendencies were also in evidence. Particularly well represented in the Cracow Gallery is Henryk Stażewski from Warsaw, the eminent Polish abstractionist and since 1930 member of the group known as 'Cercle et carrée'. The painting *Composition* of 1936, based on the abstract with a very sophisticated colour scheme, should be especially singled out from among his works.

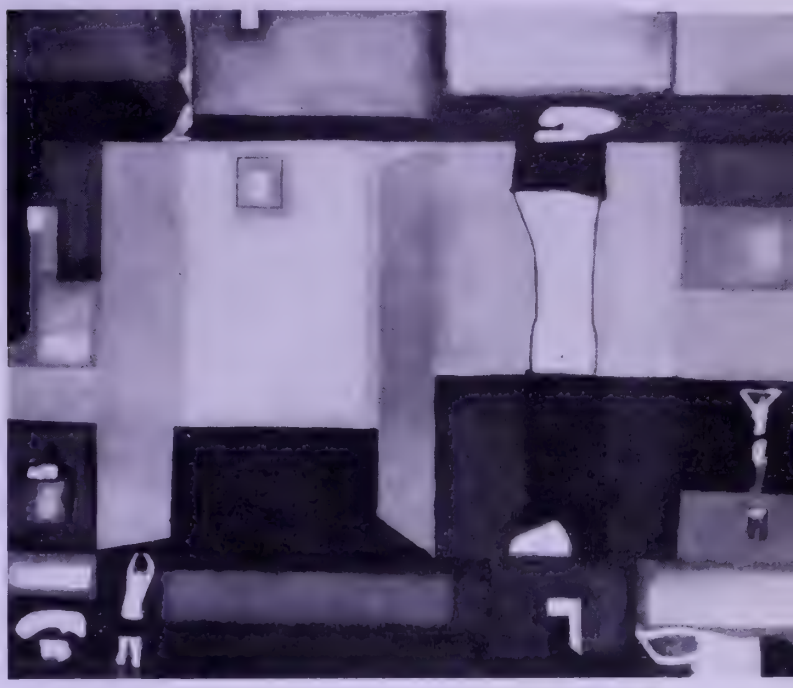
The Cracow Gallery's chief aim however is to show local artist's work, particularly as so many eminent artists are today connected with Cracow. The 'Cracow Group' should in particular be mentioned here. It was formed in the pre-war days within the Academy of Fine Arts. Young people with advanced views gathered in the studio of Professor Dunikowski and exhibited their work for the first time in 1933. Henryk Wicińsk and Maria Jarema were their leaders. From the members of the group the following should also be recorded: Stanislaw Osostowicz, Jonasz Stern, Leopold Lewicki and Sasza Blondel. Cracow artists particularly wanted to be in independent contact with European centres. They were influenced by Abstractionism, Expressionism and especially strongly by Surrealism. Their pre-war efforts deserve recognition. During the occupation the work of many artists was scattered and their workshops ruined. It was difficult to find their pictures again, but it was possible to find some of them and to add them to the Gallery.

After the war the Cracow Group was again consolidated and young, talented artists joined it. Maria Jarema (1908–1958) was one of the most important personalities among them for a long period. She developed her work consistently and with determination. Within the framework of abstract art, strictly observing its established principles, she strove to translate certain laws of physics, particularly those pertaining to motion, into the language of plastic art. She took up such themes as Rhythm, Penetrations, Rotations (No. 7), Filters, and soon and by an arrangement of colourful planes achieved the required result. Her work was faultlessly executed as she developed the respective themes in differing fold variations. She was also familiar with Expressionism. Her work, *Expressions* is connected with the human figure, its structure, mechanics and ability of movement. Her sculptures entitled *Dance and Human Figures* form almost the synthesis of her creativeness.

8. Jonasz Stern. *Structures*, collage, 1969.

9. Tadeusz Kantor. *Emballages, objects, personages*, mixed technique, 1969.

10. Jerzy Nowosielski. *Villa dei Misterii*, oil, 1970.



Among the pre-war founders of the Cracow Group Jonasz Stern should firstly be mentioned. He was a man who literally rose from the dead. Executed by a German firing squad he awoke at night under a pile of corpses and miraculously returned to life and to his work. He went through a period of abstractionism which was slowly penetrated by surrealistic elements, strongly influenced by his experiences. He often makes reference in his paintings to questions of life and death, transitoriness and destruction. One of his most beautiful pictures, *Structures* of 1969, serves as an example (No. 8).

Tadeusz Kantor, younger in age than the founders of the Cracow Group, reorganised it in 1948 and considerably enlivened it. Unusually active himself, he is also interested in the theatre and has revived the pre-war experimental theatre known as Cricot II, the reputation of which is now well established internationally. Kantor's work is seen in the Gallery in the several phases of his lively productivity; metaphorical in the first phase, through informal to the present series *Emballages* (No. 9). The artist based his creative activity upon manifestoes formulated by himself and connected with the essential changes in contemporary art in which neo-realism becomes an important phenomenon. The attractiveness of the Cracow Group caused artists from other centres to join it. To belong to it gave an indisputable artistic standing though it did not involve following a set style. We therefore find distinctly varied examples of the creativeness of its members.

Finally, in the matter of the Cracow Gallery there are a number of other creative personalities of the first rank who are also connected with the Cracow Group. Tadeusz Brzozowski, a surrealist using the abstract often combined with biological forms, must be mentioned. He gives difficult and unexpected titles to his pictures which is usually the privilege of surrealists. The Cracow Gallery possesses many beautiful pictures by him which fascinate by their unusual colouring as if taken from an old master's. Other artists who deserve to be singled out are: Jan Lebenstein, residing in Paris; the abstractionist Adam Marczyński; and Jerzy Nowosielski, who combines modernity with reminiscences of Byzantine art. In the picture *Villa dei Misterii* (No. 10) the artist introduces an element of poetic feeling resulting solely from formal arrangements and intensity of colours.

The Foksal Group, known thanks to their exhibitions in Paris and in Switzerland, represents the very latest examples of Polish painting, works by Maria Stangret and Zbigniew Gostomski being exhibited.

Contemporary sculpture is also suitably represented in works by outstanding contemporary artists. Stanisław Horno Popławski is certainly a classic. He works in hard granite, extracting heavy forms from it. Jerzy Jarnuszkiewicz attempts compositions of forms unconnected with reality; and Alina Ślesińska, who is known in Poland and elsewhere, is represented both by her art concerned with architecture and by a large surrealistic composition. The Cracow milieu is represented by Wanda Czelkowska and Jerzy Bereś, two quite different creative personalities both of whom are concerned with contemporary art problems.

Dante Gabriel Rossetti at the Royal Academy

ALASTAIR GRIEVE

THE Rossetti Exhibition, which opens this month at the Royal Academy in London, promises to be one of the most exciting of the many events which have marked the growth of interest in the Pre-Raphaelites over the past few years. The two other important painter members of the Brotherhood, Millais and Hunt, have already been given large exhibitions, in 1967 and 1969 respectively, and Mary Bennett of the Walker Art Gallery produced excellent catalogues for both. The Pre-Raphaelite paintings shown at the Whitechapel Gallery last spring drew large crowds and there have of course been a host of books published recently on the artists. Standing apart from these in a class of its own is the two volume *catalogue raisonné* of Rossetti's paintings and drawings by Virginia Surtees which appeared early in 1971. This has provided a thorough basis for any further study of Rossetti's art. Its appearance was followed in October, 1971, by an exhibition of some eighty pictures by Rossetti at the Laing Gallery, Newcastle upon Tyne, and at the same time the Royal Academy started to prepare for this full-scale exhibition, with over 300 exhibits, to be held in the New Year of 1973.

Though the Academy must be commended for taking the initiative in staging this important exhibition, it is nevertheless ironic that they should do so, for Rossetti never completed his training at the Academy Schools, he never showed at the Academy during his life, and he fostered successive groups of avant-garde artists who opposed the kind of art that was accepted at the annual Academy shows. Rossetti believed that conventional artistic training stifled the imagination and like William Blake, whose ideas influenced him, he scorned mere technical expertise. He encouraged isolated and imaginative artists like James Smetham, Edward Burne-Jones and Elizabeth Siddal to have

1. *Dante drawing the Angel on the first anniversary of Beatrice's death.* **Pen and ink and some pencil, 11×9½ inches, signed with monogram and dated 'Sept. 1848'.** *The Royal Institute of British Architects.*

2. *La Ghirlandata*. Oil, 45½ × 34½ inches, signed and dated '1873'. *The Guildhall Art Gallery*.

confidence in themselves and to seek their models and inspiration not in casts from the Antique but in the art and literature of the middle ages.

The ordering of the pictures in the exhibition proved difficult because there is no clear division in Rossetti's art between studies and finished works, and in subject matter, scale and media his pictures have little in common with those by his contemporaries. But his art does divide clearly into categories determined by subject and style and these have suggested the grouping of the works into sections in the exhibition. It was also felt that as the inspiration for his art was always rooted in the circumstances of his own life there should be sections devoted to his family and friends, his homes at Cheyne Walk and Kelmscott Manor and to the beautiful women – or 'stunners' as he called them – who served him as models.

The first of the sections contains the drawings Rossetti made between *c.* 1845 and *c.* 1848. At this time he should have been drawing from the Antique at the Academy Schools, but these illustrate dramatic scenes from works such as *Faust* or Poe's *The Raven*. The earliest are drawn rather clumsily with heavily worked areas of light and shadow, but towards 1848 Rossetti uses a more controlled pen hatching. In the later drawings he also develops a personal way of handling spatial recession by building up rectangular planes which are parallel to the surface of the drawing and related to its overall shape. By the early summer of 1848 he was paying careful attention to historically accurate details of costume and a startling feeling of nervous tension had appeared in his figures (No. 1). These are hallmarks of the style of the Pre-Raphaelite Brotherhood which was founded probably in September of this year.

An obvious break in scale and medium comes with Rossetti's two major Pre-Raphaelite paintings loaned from the Tate Gallery: *The Girlhood of Mary Virgin* and *Ecce Ancilla Domini!* These are light, clear coloured oils with religious subjects inspired by the fervent Anglo-Catholicism of his mother and sisters. They have been placed on their own, for they are unique in his oeuvre. Close to them, however, is another early oil with a religious subject which came to light in the course of arranging the exhibition. This is a picture called *Crown of Thorns* which Rossetti copied from one by Ford Madox Brown when studying under him in the spring of 1848. In this section too are portraits of the other Pre-Raphaelites and copies of their magazine *The Germ*.

Ecce Ancilla Domini! was harshly criticised when shown at a jury free exhibition in 1850 and Rossetti scarcely showed in public again. During the next decade he did little oil painting but produced instead a number of watercolours in an unconventional technique using an almost dry brush and opaque colours. He also

3. *Regina Cordium*. Oil, 23½ × 19½ inches, signed with monogram and dated '1866'. *The Glasgow Art Gallery and Museum*.

made some elaborate pen drawings and designs for book illustrations. His subjects were taken from the Bible, Shakespeare, Browning, Dante, Malory and other mediaeval sources. A group of these small pictures showing intimate, enclosed spaces filled with men and women in mediaeval dress forms another section in the exhibition (No. 7). The influence of Flemish fifteenth-century art, seen on a visit with Holman Hunt to Belgium in 1849, is obvious in these works and in many Rossetti takes up a favourite motif of women having their hair dressed while music is being performed.

Other sections are devoted to Rossetti's biblical subjects, those taken from Dante and the Arthurian and related mediaeval subjects which occupied him from *c.* 1856–8. The display of these small, decorative and intensely coloured pictures has set especially difficult problems for the exhibition's designer, Christopher Firmstone; for the galleries at the Royal Academy were built for crowded shows of large oil paintings and the spaces and lighting had to be transformed.

The majority of Biblical subjects painted and drawn in the 1850s were conceived in the late '40s at the time of the *Girlhood of Mary Virgin* and *Ecce Ancilla Domini!* and like them they show different incidents in the life of the Virgin. Rossetti's interest in romantic lovers and fallen women can also be seen in this section in the charming watercolour of *Ruth and Boaz*, loaned from a private collection, and in several drawings and a watercolour of *Mary Magdalene*. Unfortunately the large and impressive oil triptych from Llandaff Cathedral, *The Seed of David*, commissioned in 1856 though only finished eight years later and thus linking this decade with the next, could not be obtained for the exhibition. But a photograph of it and sketches are shown in this section.

The Dante subjects of *c.* 1848–58 make up perhaps the finest group in the exhibition (No. 4). Like the scenes from the Life of the Virgin, to which they form an interesting counterpart, those showing incidents in Dante's life from the *Vita Nuova* and the triptych of *Paolo and Francesca* from the *Commedia* were conceived in the late '40s and painted in watercolour for the most part in the first half of the '50s. As well as conveying with great intensity the effect of love on human life these pictures are also extremely decorative with rhythmically spaced areas of bright blue and spring green and forms which are related to the rectangular shape of their frames. Regrettably one of the finest of them, a watercolour of *Dante drawing the Angel* in the Ashmolean Museum, was too fragile to travel, but this loss is compensated for by one of another *Vita Nuova* subject *Beatrice meeting Dante at a Marriage Feast* which was out of sight in a private collection for many years and only recently rediscovered by Virginia Surtees.

Startlingly different from these imaginative historical scenes is the picture *Found* from the Bancroft Collection, Wilmington,

4. *Dante's Dream at the time of the death of Beatrice.* **Watercolour, 18½ × 25¾ inches, 1856.** *The Tate Gallery.*

5. *Morning Music.* Watercolour, $11\frac{5}{8} \times 10\frac{1}{2}$ inches (sight size), signed with monogram, inscribed and dated 'Morning Music 1864'. *The Fitzwilliam Museum.*

6. *Elizabeth Siddal.* Pen and ink, $8\frac{3}{4} \times 3\frac{7}{8}$ inches, inscribed and dated upper left corner 'Hastings June 1854'. *The Victoria and Albert Museum.*

Delaware. This shows a country drover on his way to a London market meeting his former sweetheart who has become a street prostitute. Begun in 1853 it was never finished, but it is important as it is Rossetti's major attempt to paint a 'modern life' subject. An entire section has been devoted to it with some fifteen studies including what is probably the first small sketch for the picture on a sheet of note-paper.

Rossetti's Arthurian and related mediaeval works of *c.* 1856–8 are characterised by his use of geometric pattern and colour, formed by mediaeval costume and heraldry, swords and armour, which he often contrasts with organic forms like women's hair or the graining of wood. At this time his interests, which he shared with his new friends William Morris and Edward Burne-Jones, lay in illuminated manuscripts, rolls of arms, Border Ballads and mediaeval chronicles. The works in this section include the five illustrations he made for the Moxon edition of Tennyson's poems published in 1857, a group of watercolours of the same date from the Tate Gallery some of which, like *The Blue Closet* (see colour plate), have enigmatic subjects, and the studies made for three murals with subjects from Malory's *Morte d'Arthur* for the Oxford University Union building. Only one of these murals was painted and this was left unfinished in November, 1857, and started to decay soon afterwards. Photographs of its wreck and of the tympanum over the entrance of the building carved by Alexander Munro from a design by Rossetti are included in this section.

The decade *c.* 1848–*c.* 1858, Rossetti's visionary period, is closed by a section containing over two dozen drawings and watercolours portraying Elizabeth Siddal (No. 6) – the girl he married in 1860 but who had been a dominant influence on his life and art over the previous ten years. The earliest study of her dates from *c.* 1850 while at least seven of the finest were made while she was recovering from illness at Hastings in the early summer of 1854.

7. *Carlisle Wall.* Watercolour, $9\frac{3}{8} \times 6\frac{3}{4}$ inches, signed with monogram and inscribed and dated 'Carlisle 1853'. *The Ashmolean Museum.*

In these drawings, which he made for his own pleasure, Rossetti records the fall of light with great sensitiveness and delicacy using it to search out and reveal her head, hands, the folds of her simple dress and the chair she sits in.

By the late '50s Rossetti's art was changing in mood towards a relaxed and worldly luxuriance. In 1859 he started a series of small oils of bust-length women inspired by Flemish and Venetian prototypes of *c.* 1500. These began as exercises in flesh painting with the figure placed simply behind a parapet before a decorated background. The formula pleased Rossetti and the section on his art in the 1860s contains several examples of this type of picture, including one of the earliest and finest, *Regina Cordium* from Johannesburg Art Gallery. There are also examples of the larger, more richly decorative works such as *Monna Vanna* from the Tate Gallery or *Venus Verticordia* from the Russell-Cotes Art Gallery, Bournemouth, which evolved towards the middle of the '60s. During this period Rossetti shared a belief with his close friends Whistler, Swinburne and Frederick Sandys that the language of art was sensual and that it should not be concerned with problems other than those of colour and form. Not surprisingly he quarrelled with Ruskin, who had strongly supported him since 1854, over the picture *Venus Verticordia* which shows a large nude female sandwiched between layers of roses and honeysuckle.

The controlled colour harmonies and simple spatial arrangements of these works of the '60s makes them strongly decorative pictures (No. 5), and during this decade Rossetti produced some of his most remarkable designs for the decorative and applied arts. In 1856 he had already helped William Morris to paint some massive pieces of furniture and in 1861 he joined Morris and other friends in the founding of *Morris, Marshall, Faulkner and Company*, a firm in which 'Artists of reputation' took the unusual step of designing for the minor arts. For the firm Rossetti designed tiles, stained glass and light, easily moved pieces of furniture. His stained-glass cartoons are harmonious but also full of grotesque humour and fast moving narrative. During the decade *c.* 1861-71 he also designed, with Madox Brown, picture frames with wide, grained flats and a variety of outer mouldings which emphasize the real flatness of the pictures rather than suggesting that they are windows cut into the wall. And for published books by himself and members of his immediate circle he designed sparse and elegant cloth bindings which show an awareness of the potentialities and limitations of commercial techniques which was far ahead of the time. It is hoped that the two sections described above on Rossetti's paintings and applied art of the '60s will show that his artistic aims changed direction rather than declined after *c.* 1858.

The last section of the exhibition is devoted to Rossetti's art from the late '60s to his death in 1882. This was a period of great activity in his poetry, largely inspired by Jane Morris with whom he fell in love in *c.* 1868, and he tried to imbue his paintings and crayon drawings with 'ideal' and 'poetic' qualities. His pictures became taller, his colours more mysterious with sea-greens and reds scumbled with white predominating and a proto-*art-nouveau* pattern is created by wreathing draperies (No. 2). The poses of his massive women are often symbolic – in *Venus Astarte*, for example, a large picture in varying shades of green from Manchester City Art Gallery, Jane Morris adopted the traditional pose of *Venus pudica*. It is sad that the companion to *Venus Astarte*, the all-red *Fiammetta* which was sold at Christie's some years ago and is now in a private collection in Washington, could not be obtained for the exhibition.

The subjects of many of the works of this period are gloomy, though *Venus Astarte* affirms the regenerative power of love, and in several cases, the subjects of the Dante watercolours of the '50s are taken up again in crayon and oil. The women who press forward with mannered features from the wide gold frames of these late works seem to hesitate between feelings of lethargy and ecstacy. They are disturbing works but they were influential for the symbolist schools of painters and poets towards the end of the century. The young William Butler Yeats would visit the Walker Art Gallery in Liverpool on his way to Sligo and fall into revery before the large *Dante's Dream* which hangs at the end of the exhibition.

Colour plate
The Blue Closet. **Watercolour, 13½ × 9¾ inches, signed with monogram and dated lower right '1857'.** *The Tate Gallery.*

The American way with art

JOSEPH T. BUTLER American Editor of *The Connoisseur*

Nineteenth Winter Antiques Show

THE Nineteenth Annual Winter Antiques Show will be held at the 7th Regiment Armory, Park Avenue, New York City from the 19th of this month through January 28th. As usual, the proceeds from the show benefit East Side House Settlement, a non-sectarian settlement house which has been serving the underprivileged of all ages for 81 years. Once again, the nation's foremost dealers will exhibit fine objects from their varied stocks. Many of the dealers are members of the National Antique and Art Dealers' Association of America, Inc.

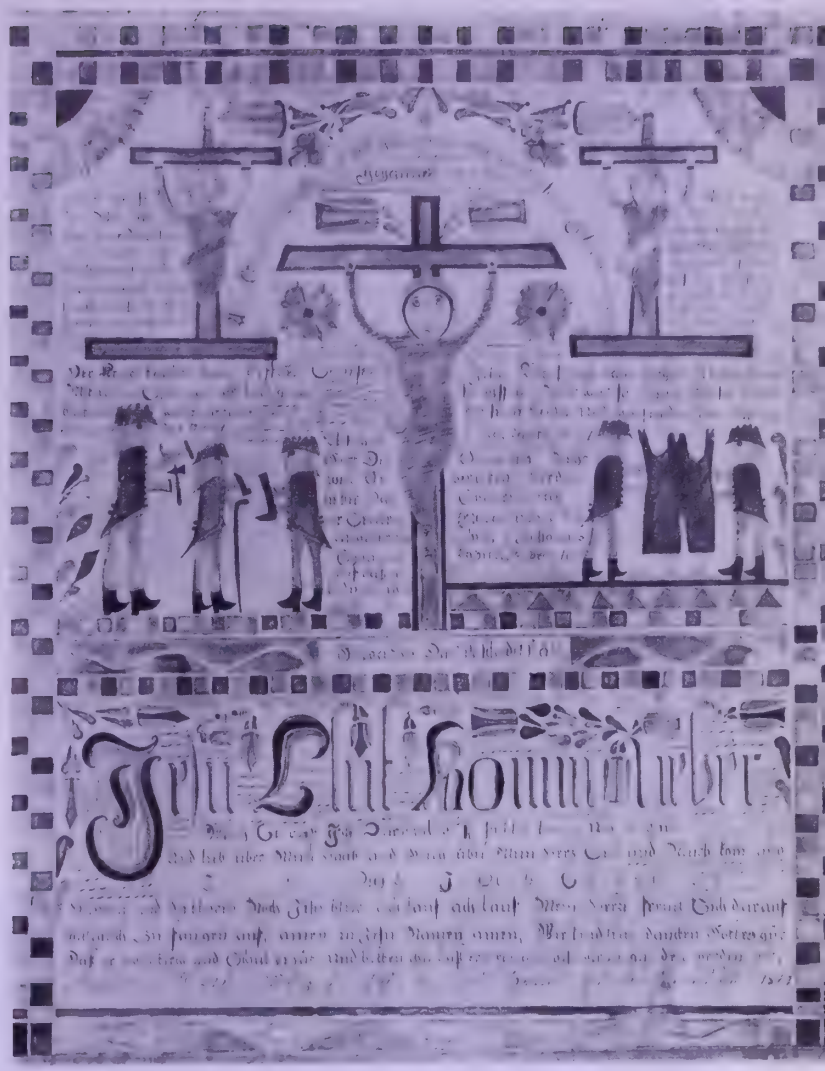
A special feature of the show this year will be a massive display of blooming tulips and hyacinths, a preview of the Bicentennial gift of The Netherlands to New York City. Holland has promised to give one million tulip bulbs to New York in 1976 which will be planted in extraordinary array in Central Park. The preview gift will be shown in a special garden area at the Armory, designed for the purpose. This great blaze of colour has been arranged through the courtesy of Bulbhome N. V. of Sassenheim, The Netherlands, a company which has done much to beautify other American cities and institutions.

I will try to give an impression of the diversity of fine objects which will be available at the show. Ralph M. Chait Galleries, New York, will show a rare blue and white porcelain figure of the Taoist immortal Lan T'sai-ho. Made at Ching-tê-Chên, and decorated in brilliant underglaze cobalt blue on a luminous white ground, the figure was made during the Chia Ching period (1522–1566 A.D.) of the Ming dynasty. The piece is 13⅓ inches high. Garza and Schlesch of New York are newcomers to the show this year. They are exhibiting an extremely rare six-light gilt bronze and glass Russian chandelier. The

1. *Taoist Immortal Lan T'sai-ho*, **white porcelain with underglaze blue decoration, Chia Ching period (1522–1566 A.D.)** *Ralph M. Chait Galleries, New York.*

2. *Chandelier*, **bronze and glass, Russian,** *c.* **1790.** *Garza and Schlesch, New York.*

3. *Straight Front Bureau Bookcase*, burl walnut, Queen Anne, *c.* 1705. *Malcolm Franklin, Inc., Chicago.*



4. *Pennsylvania German Fracteur*, unknown artist, dated 1847. *Gary Cole, New York.*

contrast of the emerald green shaft with the clear cut glass and gilt fittings, makes this a handsome object. Made in St. Petersburg *c.* 1790 it is similar to chandeliers in the Palace of Gatchins which were designed by Cameron for Empress Catherine the Great. Malcolm Franklin, Inc. of Chicago is exhibiting an English Queen Anne burl walnut straight front bureau bookcase. This example is particularly desirable because it retains its original paw feet. Dating *c.* 1705, the piece was probably made in London. The four samples given here give only a slight idea of the overall magnificence of this important show.

Paintings and Needlepoint by Maggie Lane

MAGGIE LANE is probably best known through the two books which she has written on needlepoint. Here, she sets forth her carefully drawn designs as well as directions for their execution. Many of these designs are interpretations of Chinese motifs which have been reworked by her sensitive eye.

An exhibition of her work was shown recently at The National Arts Club, New York City. This show was a benefit for the Visiting Nurse Service of New York. One side of the gallery was hung with Mrs. Lane's delicate paintings and the remainder of the space was devoted to her needlework. Pillows, rugs, hangings and slippers all sung with the lyrical quality of this work. In all, 73 works were shown which provided ample proof of Mrs. Lane's talent and virtuosity.

Ancient Egyptian Sculptor's Models

THE WALTERS Art Gallery (Baltimore, Maryland) held an interesting exhibition this fall of small pieces of Egyptian limestone sculpture which are generally thought to have been studio models. This was a rare opportunity, for the Walters' collection has seldom been seen.

The conservatism of Egyptian art is seen in the strict adherence to style for a period of two and one half millennia. Such continuity could not have been maintained without schools where students might become familiar with the principles of style and the techniques known only to the experts in the field. Study pieces from such schools of the Ptolemaic period (332–30 B.C.) have been found in numerous sites in both upper and lower Egypt, and are quite common in collections of Egyptian art.

Some of the sculptures are unfinished, some nearly completed, and others completely finished. Most are made of a very soft limestone, which proved to be quite easy to work with. Traces of the incised grids (which helped the sculptor to gauge the correct proportions of the figures) are well preserved on many pieces. Bits of the painted sketch which the artist followed also remain in a few cases. Some perfect pieces appear to be models which the students were required to copy, and it has been suggested that some of the elegant, unfinished pieces were left this way purposely to illustrate the various stages of the work. There are also pieces that are not too well made, obviously the work of a student in the first

5. *Model Owl on Box,* **limestone, Egyptian, after 22nd dynasty.** *The Walters Art Gallery.*

6. *Isis with Hawk Headdress,* **(detail), limestone, Egyptian, 26th dynasty.** *The Walters Art Gallery.*

phase of his studies. A line-up of royal heads makes a fascinating story of the subtleties of Egyptian art.

Most of the pieces in the round are royal heads, cut off at chest height and lacking arms. Heads were common because students needed more practise on this most difficult part of the statue. There are also torsos, and feet and heads of animals. The best was also common on the relief models, as were parts of the body of animals and men. The show also includes a number of charming animal figures done in exquisite detail among the many reliefs.

African Textiles and Decorative Arts

AN UNUSUAL exhibition of African decorative art can be seen at The Museum of Modern Art, New York through January 31st, after

7. *Head of a King,* **limestone, Egyptian, after 22nd dynasty.** *The Walters Art Gallery.*

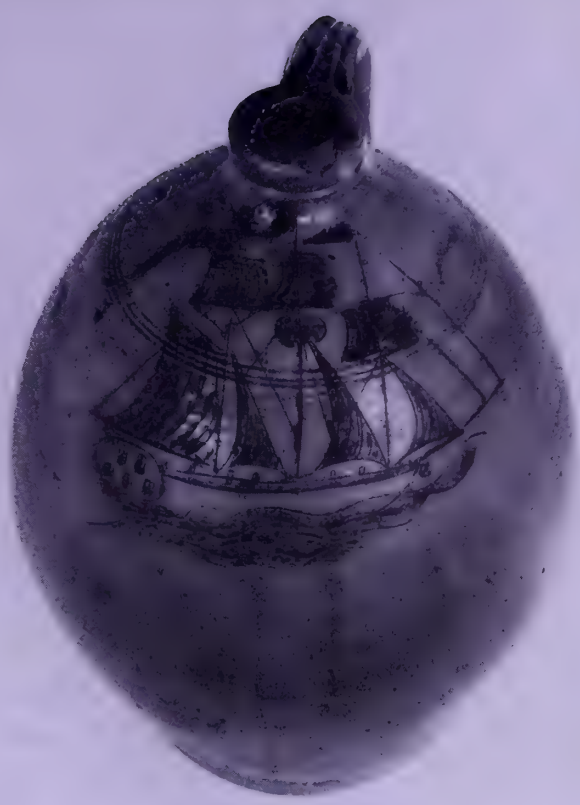
which it begins a national year-long tour. The important survey includes 250 examples of textiles and jewellery from 26 African nations. It is presented under the auspices of the Modern Museum's International Council and is made possible by grants from the National Endowment for the Arts and Standard Oil Company (New Jersey). All of the objects included have been borrowed from collections, public and private, in this country.

Textiles include East African bark cloth, complex woven mixtures of cotton and silk from Ghana and Nigeria, knitted objects from the Cameroons, cut-pile embroidery from the Kasai area of Zaire, painted textiles from the Ivory Coast, appliqué from Dahomey, and strip weave from Upper Volta. Lengths of cloth as well as skirts, trousers, robes and costumes are shown.

Body ornaments and personal accessories include rings, bracelets, anklets, necklaces, pendants and earrings; in gold, silver, brass, iron, ivory, straw and leather. They range from delicate bead necklaces of the Zulu to massive brass Ibo anklets, and from the exquisite workmanship of Ashanti gold to brutally powerful forms from Liberia. Included are symbols of high status such as fans, batons and whisks. Cosmetic accoutrements include containers for body paint as well as razors, combs, hairpins, wigs and tweezers.

Hair styles and body paint are shown in photographs of contemporary examples, as well as in reproductions of engravings from books published by the early western travellers in Africa. Because African head ornaments are particularly inventive, the exhibition contains hats, crowns and feather top-knots, grouped together.

The Guest Director, Roy Sieber, Professor of Art at Indiana University, who selected the material in the show, has spent many years in Africa. He is also the author of the first comprehensive pictorial survey of these African arts which was published by the Museum in October, 1972. It is designed to provide a useful addition to the growing literature in African studies, and to stimulate an appreciation of this decorative material to those unfamiliar with its beauty and variety.



8. *Jug*, Nicholas Van Winckle & James Morgan, Jr., South River (N.J.), salt glazed stoneware, *c.* 1805-1822. *James S. Brown.*

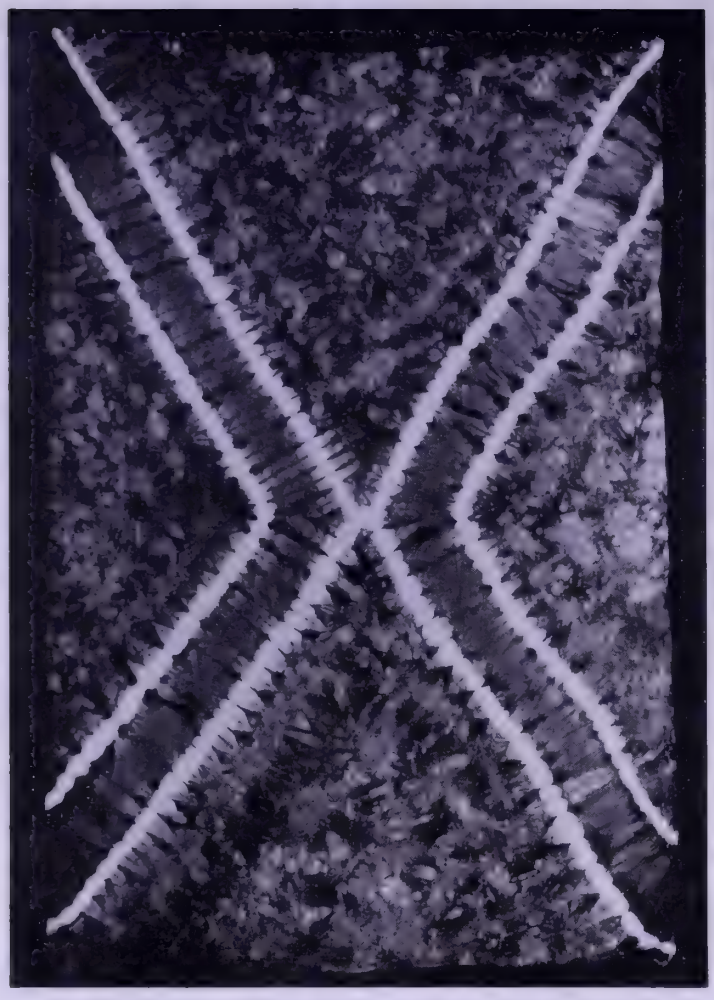
New Jersey Pottery to 1840

LAST YEAR the New Jersey State Museum (Trenton) held an important show of the State's native pottery. Now a catalogue has been published which will be of great help to scholars and laymen alike of American decorative arts. The catalogue documents the lead glazed redware, salt glazed stoneware, and yellow glazed stoneware made at 18 different manufacturing sites in New Jersey, prior to 1840.

Areas of manufacture are listed alphabetically using the early name of the community appearing on the ware. They are: Barbadoes Neck (now Hackensack), Bridgeton, Caldwell, Chesterfield Township, Elizabeth, Flemington, Herbertsville, Jersey City, Lambertville, Matawan, Old Bridge, Perth Amboy, Salem, Seigletown (now Finesville), South Amboy, Trenton, Washington, and Woodbridge. The 48-page volume is liberally illustrated – 92 of the 120 catalogue entries are pictured – to assist in the identification of various wares. While some objects are not marked with the maker's name, all of the wares may be reliably attributed to known firms.

The catalogue contains 67 objects from the Museum's collection supplemented by objects from the collections of Mr. and Mrs. Frank M. Acton, Mr. James S. Brown, Mr. and Mrs. David B. McGrail, Mr. John Paul Remensnyder, Messrs. Louis A. Williams and Martin U. Hensel, and The Newark Museum. The objects selected show almost every known

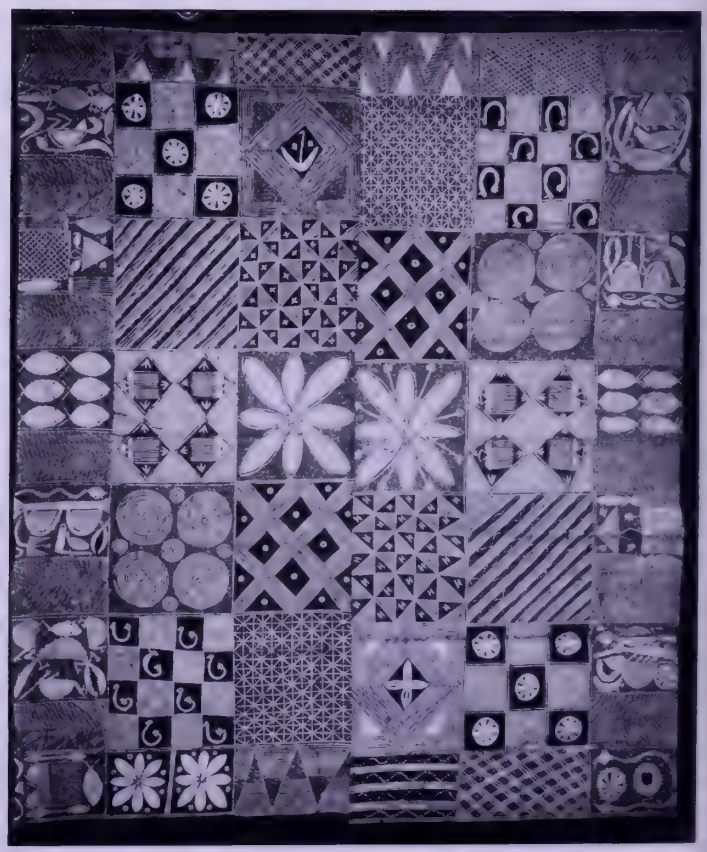
9. *Plate*, Phillip Durell, Elizabeth (N.J.), redware, October 27, 1793. *The Newark Museum. Jar and Jug*, J. M. Pruden, stoneware, Elizabeth (N.J.) first half 19th century. *The New Jersey State Museum.*



10. *Tied-and-Dyed Cloth*, Dioula, Upper Volta. *Private collection.*

11. *Feather Cloak*, Cameroon. *Katherine White Reswick.*

12. *Beaded Crown*, Yoruba, Nigeria. *The Brooklyn Museum.*



13. *Painted-Resist-Dyed Cloth*, Yoruba, Nigeria. *Mr. and Mrs. Jo Dendel.*

14. Giovanni Andrea Ansaldi, *The Head of St. John the Baptist Brought to Herodias*, drawing. *Victoria and Albert Museum.*

15. Giovanni Battista Gaulli. *Study for Diana*, drawing. Kunstmuseum, Düsseldorf.

design made in New Jersey during the period. The publication catalogues the Museum's entire collection of marked New Jersey redware. While some of the redware pieces were made after 1840, they are listed as part of the early tradition. The dated and marked pieces should alert collectors that some wares which appear to be very old may in fact be of relatively recent production.

The catalogue was prepared by the Museum's curator of decorative arts, James R. Mitchell. It is an important contribution to the study of the American decorative arts.

Genoese Baroque Drawings

THE WORCESTER Art Museum held a major exhibition of Genoese Baroque Drawings through last month. Featured were more than 100, 17th- and 18th-century drawings from Genoa. Organised jointly by the Worcester Art Museum and the State University of New York at Binghamton, it is the first exhibition dedicated solely to the drawings of the Genoese masters. The exhibition was partially supported by a grant from the National Endowment for the Arts, a Federal Agency.

Many of the drawings included in the exhibition have never been published and many are preparatory studies for paintings. A fully-illustrated catalogue written by Mary Newcome, an authority on Baroque art, has been published in conjunction with the show.

Loans came from many European and American institutions and private collections and featured the work of some 30 artists. Included were works by Domenico Piola, Cambiaso, Grechetto, Biscaino, Gregorio and Lorenzo de Ferrari, Gaulli and Magnasco together with works by lesser-known draughtsmen such as Giovanni Carlone, Ansaldo, Borzone, Badarocco, G. B. Merano, Giovanni Andrea de Ferrari, Valerio Castello and Guidobono. Several artists born elsewhere who worked in Genoa and helped to create the Genoese Baroque drawing style are also represented in the special exhibition. Among these are Van Dyck, Roos, Procaccini, and Cerano.

Reprint of Maryland Silversmiths

'MARYLAND Silversmiths 1715–1830' by J. Hall Pleasants and Howard Sill has long been out of print, as it was published in an edition of 300 copies. Now this extremely important reference work has been reprinted by Robert Alan Green of Harrison, New York, in an edition of 1,000 copies. One of the extremely interesting inclusions in this work is the group of designs made by William Faris, *c.* 1770–1775. This silversmith has left us an extremely valuable record of the types of pieces which were made in his shop. This is an extremely important work for anyone with an interest in the American decorative arts.

Fanfare for Europe - the British art market 1973

AN exhibition of unusual significance consisting of £20m worth of carefully vetted paintings, furniture, silver, porcelain and works of art generally is being staged at Christie's this month as part of the celebrations to mark Britain's entry into the Common Market. It has been arranged by committees under the chairmanships of Lord Goodman and Lord Mancroft. Mr. Guy Hannen, managing director of Christie's, is chairman of the organising committee. The exhibition, 'Fanfare for Europe – the British art market 1973', is being staged jointly by the British Antique Dealers' Association, the Society of London Art Dealers, Christie's and Sotheby's. On view will be works of art representative of all those countries in the European Community. The exhibition will run from January 4 to 16. This is the first time that members of the British fine art trade together with the two major London art auction houses have collaborated in such an event. The occasion also provides a fitting celebration for the combined efforts of this powerful lobby in reducing the potentially punative effects of Value Added Tax which at one stage threatened London's pre-eminence as the centre of the world's art market. This will be the most valuable exhibition ever held at Christie's, topping even their bicentenary exhibition held in 1966. Sotheby's Publications will be producing a special handbook to commemorate the occasion. It will carry an introduction by Mr. Francis Watson, Keeper of the Wallace Collection, which will outline the history of the London art market and how it has grown to dominate all others.

Jan van Goyen. *The coast at Egmond-aan-Zee,* panel, 19¼ × 29⅛ in. (49 × 74 cm.), signed with monogram and dated 1653. Exhibited by the H. Terry-Engell Gallery.

Right. English eighteenth-century 8-branch chandelier in carved and gilded wood, *c.* 1725, formerly at Holme Lacey, Herefordshire. Messrs. Mallett & Sons.

Left. Canaletto. *The Prato della Valle, Padua,* 16 × 34½ in. Messrs. Leggatt Brothers.

Ceremonial glass goblet and cover, by George Ravenscroft, engraved, probably in Holland, with the Judgement of Paris. English, *c.* 1675. H. 32 cm. Messrs. Howard Phillips.

Silver-gilt pineapple cup and cover, Nürnberg, *c.* 1500, by Hans Petzolt. H. 15 in. Messrs. H. S. Wellby.

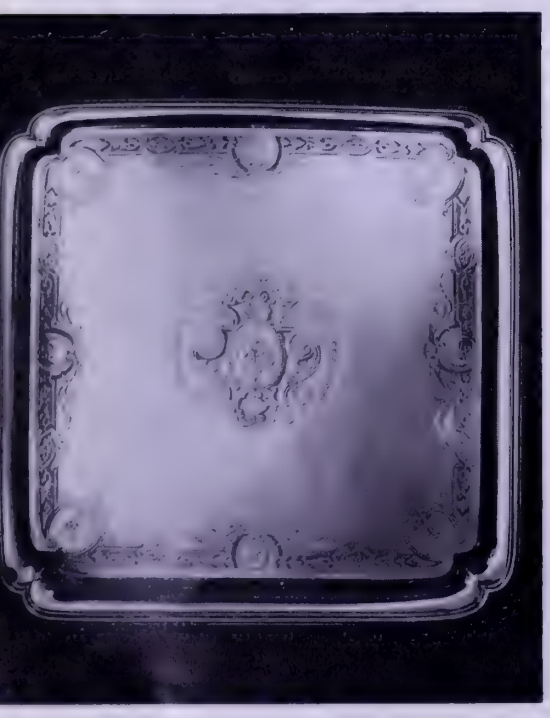
James Ward, R.A. *John Levett hunting in the park at Wychnor, Staffordshire,* 40 × 50 in., signed and dated 1817. Messrs. Richard Green.

Early eighteenth-century clock in burr walnut case signed *Thomas Tompion fecit,* the dial with calendar aperture finely chased spandrels, numbered 365 and branded *V R* surmounted by a crown. H. 94 in. (238.7 cm.). Messrs. Meyrick Neilson.

One of a pair of Louis XV Aubusson tapestries after designs by J. B. Oudry, *c.* 1760, woven in fine silks and wools mainly green, red, blue, pink, brown and ivory. Dimensions, 38 × 36 in. (1.58 × 1.18). Messrs. Mayorcas.

George III period painted satinwood bookcase: *cf.* two other examples by the same cabinet-maker in the Victoria and Albert Museum and at Clandon Park, Surrey. Messrs. Jeremy.

Early Georgian, 13 inch square silver salver engraved with portrait busts, lions' heads and foliage, 1728. Messrs. Asprey.



Meissen 6½ inch high tankard painted in polychrome by Lownefinck, *c.* 1730, the silver cover Danish and dated 1773. Messrs. J. & E. Vandekar.

Charles II period beaker, London, 1682, maker's mark a goose in a dotted circle. H. 4 in. Messrs. Spink.

The Connoisseur's Diary

Christie's and Sotheby's Fanfare for Europe

Two further exhibits in the Fanfare for Europe Exhibition (see preceding pages): Left. A pair of 16 inch long, *c.* 1820-25, flintlock duelling pistols, in original fitted case, by Nicholas-Noel Boutet, presented by General Gilbert Mottier Lafayette to Simon Bolivar, liberator of Colombia. From the William Goodwin Renwick Collection, selling at Sotheby's in the spring. Right. Canaletto. *A view of the Piazza del Campidoglio and the Cordonata, Rome*, 1755, 20½ × 24 ins. (52 × 60.9 cm.). Selling at Christie's in the spring.

THE WILLIAM LEE collection of York silver, comprising over 60 pieces made in the city between 1475 and 1858, has been given by Mr. Lee on permanent loan to the Dean and Chapter of York Minster. The collection is one of the most specialised in existence and includes many rare pieces, particularly domestic items. The collection is to be permanently displayed in the Treasury area of York Minster Undercroft. An illustrated catalogue carrying a short history of silver making in York, the only monograph dealing with old York silver (*York Silver – 1475–1858*, price 85 pence excluding postage) is available from the Bookshop, York Minster.

In mediaeval times York was the first provincial town in England to have its own mark for gold and silverware. The 'town-mark' of a half leopard's head and half fleur-de-lys, was first recorded in the city's archives in 1560, but was in use for some time before that date. Illustrating this, the earliest item in the collection is a spoon dated between 1475 and 1500. The second is the earliest known dated York piece in existence: a spoon made in 1560–61, at the time when the date letter was introduced.

Success to a Mine

OF THE more than one hundred pieces of Derby porcelain which the Winifred Williams Gallery has assembled for its exhibition, opening January 9, of porcelain from that factory dating between 1750 and 1770 – largely comprising figures, animals and birds, tableware, ornamental items and white pieces of the very early period and a few blue and white examples – one of the most interesting is the punchbowl pictured below. Decorated in polychrome on the exterior with a variety of birds and moths, the inner rim has a rococo scrollwork border in gold. On the bottom of the interior (see illustration) a reclining youth smokes a pipe within the clouds from which is an inscription 'Success to Mine Innocent'. The foot ring to this bowl has an unusual feature of irregular lumps of rough clay which was affixed by the potter before the bowl was glazed. It is known that William Duesbury, the proprietor of the Derby factory, owned a lead mine called Sucstone, situated in the Liberty of Brassington near Wirksworth in Derbyshire. This mine is recorded as having yielded lead, steatite and china clay. It has also been established, through the Wirksworth mining records, that there was a mine named Innocent, situated in Carsington Pasture in Brassington Liberty. As the extant records only date from 1803 it has not been possible to establish who the owner of the bowl was between 1760 and 1770, when it was made. It seems possible that William Duesbury may well have had an interest in the mine Innocent, if he was not indeed the owner, it being a valuable source of china clay. The clay shards applied to the foot suggest that this bowl was perhaps a presentation to the owner, even possibly for Duesbury's own use. Its date can be ascribed to *c.* 1765 as in exhibition is a Derby vase with similar paste and glaze, painted with moths by the same artist, and dated 1764.

Included in the exhibition of Derby porcelain showing January 9 to 18 at the Winifred Williams Gallery (3 Bury Street, St. James's, London, S.W.1) is this important documentary 10 inch diameter punch bowl of *c.* 1765. See 'Success to a Mine'.

Art Dispatch from Europe

GÉRALD SCHURR

From Madrid to Zurich. Exhibits from U.S.A.

AN EXHIBITION of contemporary objects from the Johnson Collection of U.S.A. is touring Europe. After being shown in museums in Paris, and before going on to London it is at the moment in Madrid and from there will be taken to Milan and Zurich. These 242 items, designed and made by artists, mark the rebirth of craftsmanship in America alongside, or rather in spite of, the industrial revolution. Each object counts as a work of art and, in so far as it is a single piece and not functional, is of as much interest as an original sculpture. Work of this nature in traditional materials – in clay and glass, in wood, fabric and ceramics is succeeding in bridging the old gulf between noble and popular arts. Since the last war this phenomenon has spread throughout the United States.

At the end of their long journey through Europe these pieces, owned by the Johnson Society, will be distributed again to various American museums.

Brussels. Roman Coins from Liberchies

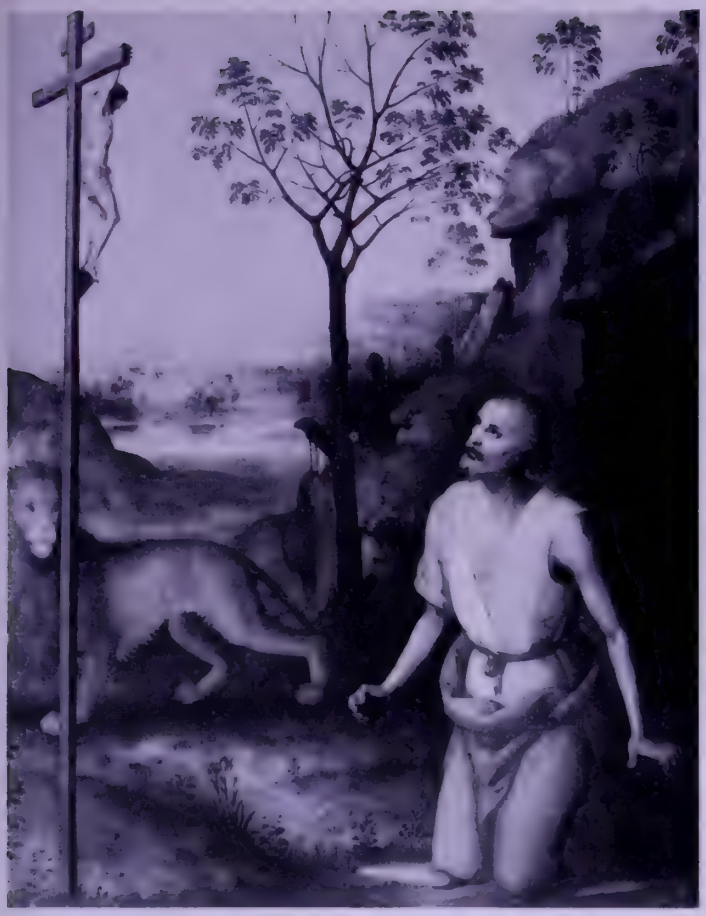
IN 1954 Belgian archaeologists discovered near Charleroi the ruins of the Roman site of Geminiacum a 'vicus', a village of some consequence, situated on the Bavai-Cologne road, one of the most important commercial and military roads in the north of Gaul. Now, three years later, by great good fortune, an extraordinary hoard has been uncovered – 368 gold Roman coins the oldest of which dates back to Nero, 63 A.D., and the latest to Marcus Aurelius 166 A.D. This treasure is now on view at the Cabinet des Médailles of the Bibliothèque Albert 1er (4, Boulevard de l'Empereur) thereby making this museum, with the Trésor de Rome (378 items) the most important repository of Roman antiquities, to which have been added objects (vases, terracotta statuettes etc.) found during the excavations on the site of Geminiacum.

Paris. Recollections of the Mid-Twenties

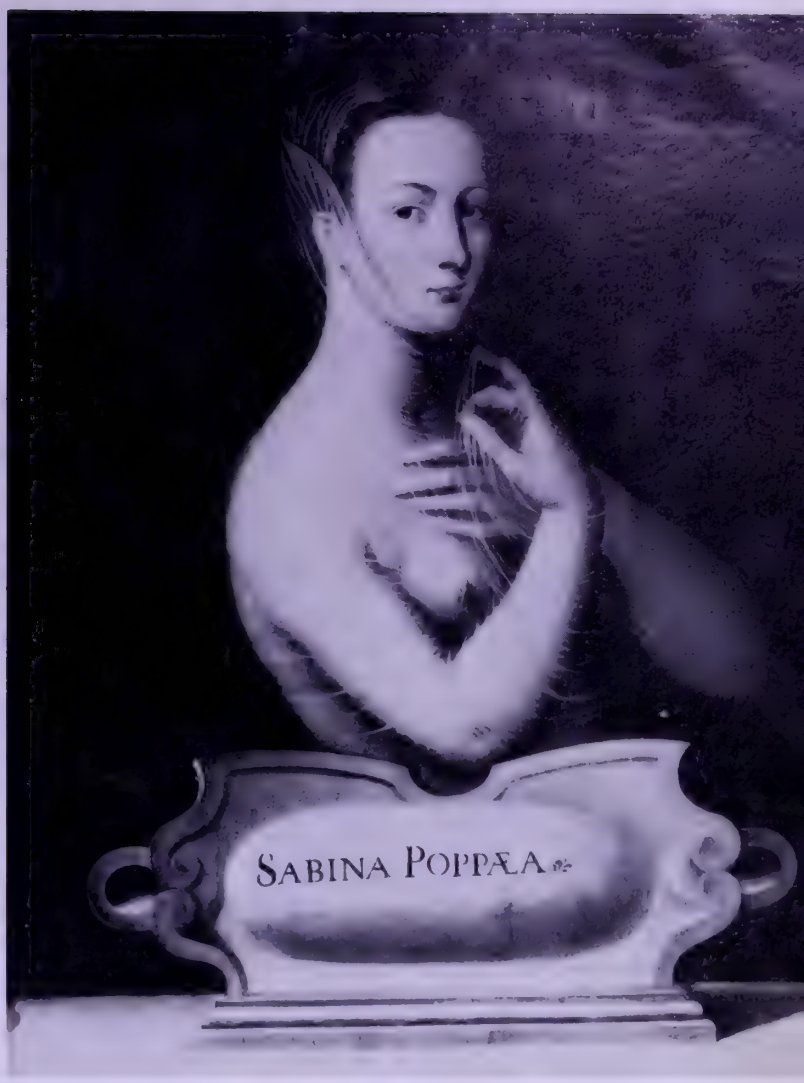
FOR a year or two there has been a noticeable vindication of the forms of the *Anneés Folles*, 1920–1925. The exhibition at the Galerie du Luxembourg (98, rue Saint-Denis until January 15th) 'Illustrateurs des Modes et Manières en 1925' recalls the period when decorators and great couturiers brought in artists to design and launch new models, and when ornamentalists were as involved with furnishing as with feminine fashion. This was the frenzied period of the triumph of Cubism, of jazz, of the Ballets Russes and of the great Exhibition of Decora-

1. From Madrid to Zurich. Exhibition of objects from U.S.A.

2. Georges Lepape. *Nijinsky in Sheherazade.* Gouache 1911. Galerie du Luxembourg, Paris.



3. **Perugino.** ***Saint Jerome in the desert.*** **Exhibition François 1er at the Louvre.**



4. **Seventeenth-century French School.** ***Sabina Poppea.*** **School of Fontainebleau, Paris.**

tive Arts. During this new-found peace Paul Poiret organized sumptuous balls and commissioned Dufy to decorate his three barges 'Amours, Délices et Orgues'. Rich decorators commissioned artists to re-design their everyday surroundings; Georges Lepape, André Marty, Pierre Brissaud are the most representative of a period of which the sophisticated charm and undeniable grace are being rediscovered today with some surprise.

Paris. François 1er

IN THE Salon Carré of the Louvre, as one of its documentary and didactic presentations *(dossiers)*, are works assembled by François 1er who, as sovereign and rich collector, gave expression to the spirit of the Renaissance in Europe. His taste for Italian artists is clearly evident – for Titian, Cellini and Raphael and above all for Leonardo da Vinci. This personal preference in fact influenced the future form of French classical art and made a clean break with the mystic and popular style of that of the Middle Ages, introducing a Court art which was sensitive, humanist and rational. The noteworthy catalogue has been compiled by an American specialist Mrs. Janet Cox-Rearick.

Paris. The School of Fontainebleau

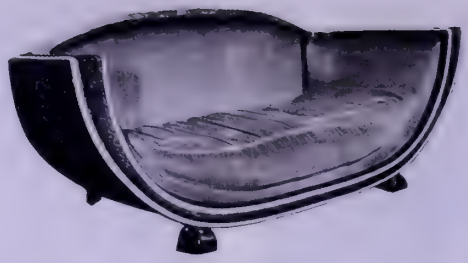
THE François 1er exhibition is, in a sense, complementary to another which is undoubtedly the most important of the artistic season and occupies three floors of the Grand Palais (until January 20th). It consists of 700 paintings, sculptures, engravings, tapestries and *Objets d'art* reflecting, in the abundance and richness of the exhibits, one of the most exciting phenomena in the history of art – the School of Fontainebleau. Early sixteenth-century artists were fascinated by Italy and, through Italy, by antiquity. The castle of Fontainebleau built at this time, was a record in marble and stucco and in lyrical and Mannerist painting, of the enthusiasm of the period for rebirth and for the rejection of old techniques and means of expression, in short, for the reshaping of all forms of culture. Fontainebleau was a celebration to which François 1er invited the most representative of Italian fresco painters, willing to experiment and mingling in their painting and architecture, their sculpture and tapestry cartoons, the symbolic with a love of the unusual and realism with fantasy. All the items here, drawn from many international museums from New York to Vienna, and from London to Leningrad, proclaim in their allegorical nudes the joy of living and the overwhelming power of pagan love.

During the second period, under the guidance of Henri IV, a new source of inspiration appeared, more French in essence, where Italian lyricism was confronted by the Flemish influence and secular forms by religious preoccupations. This style of aristocratic art, tinged sometimes with eroticism, reflects a philosophy which to us is still in many ways incomprehensible.

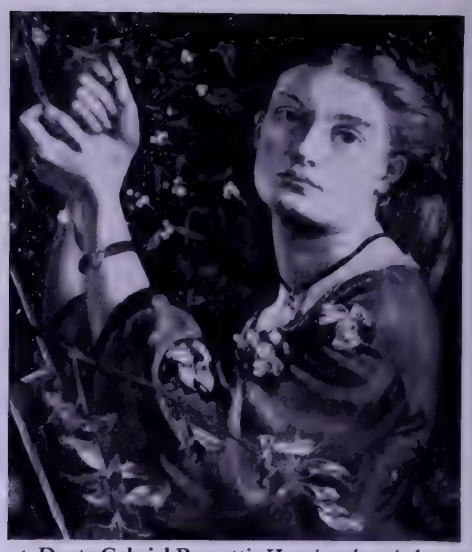
A point to note is that, in accordance with the Franco-Canadian cultural agreement, part of this exhibition will be shown at the National Gallery of Ottawa from March 2nd to April 15th. Reference will be made to it again at the appropriate time.

INTERNATIONAL SALEROOM

RECORD £104,168 FOR AN AMERICAN PAINTING · HIGHEST PRICE FOR A ROSSETTI · JAPANESE *OJIME* REACHES £7,000 · ART DECO COMES INTO ITS OWN · TOLKIEN'S *HOBBIT* DESK SOLD FOR CHARITY · MARY TUDOR GOLD COIN FOR £5,200

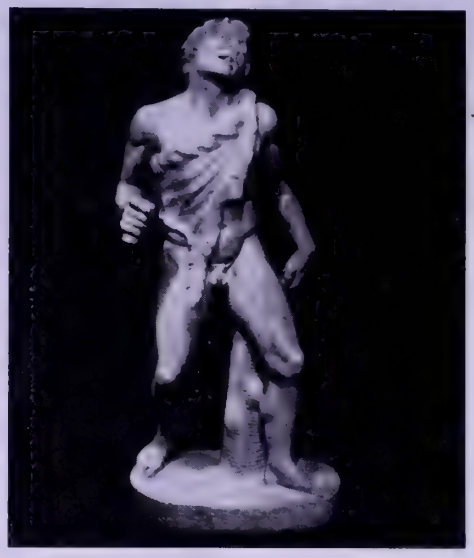


2. *Canapé* by Marcel Coard. Fr. 150,000 (£13,000 inc. tax). Hôtel Drouot, Paris, November 8.

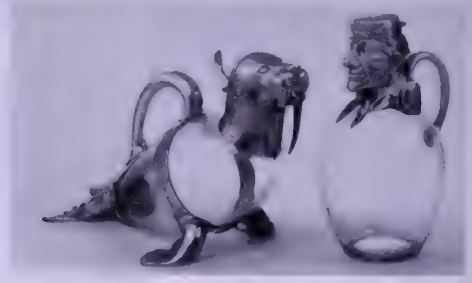


4. Dante Gabriel Rossetti. *Hanging the mistletoe*, £13,500 ($32,400). Henry Spencer and Sons, Retford, October 3.

1. Thomas Anshutz. *Steelworkers Noontime*. $250,000 (£104,168). Sotheby Parke Bernet, New York, October 18.



3. Roman marble figure of a Drunken Satyr, 2nd or 3rd century. £2,800 ($6,720). Christie's, October 18.



5. Silver mounted glass claret jugs in the form of the Walrus and the Carpenter (after Tenniel). £650 ($1,560). Christie's, October 18.

The season began well on October 3 when price records for two Victorian artists were broken in a sale at Avening Court, Gloucestershire, by Henry Spencer and Sons of Retford. A small panel on board by **Dante Gabriel Rossetti** (No. 4) was sold for £13,500 ($32,400), the previous highest price for a Rossetti painting being £5,775 ($13,860) for *Sweet Tooth* in 1970. The Avening Court picture was dated 'Xmas 1860–61'.

The other outstanding price was £11,500 ($27,600) paid for a large work by Benjamin Williams Leader – the painter of *February Fill-dyke* which Lord Clark singles out for adverse comment in 'Landscape into Art'. The highest previous price for a Leader was £5,040 ($12,096).

At Glendinings, a **Mary Tudor gold ryal** dated 1553 (No. 11) – one of the most beautiful Tudor coins – sold for £5,200 ($12,480). This was a record for a Tudor gold coin. It was struck in the first year of Mary's reign, before she married Philip of Spain. The last time an example of comparable quality ('Very Fine') was seen in the saleroom was 1956; it went for £360 ($864). A somewhat battered example made £2,600 ($6,240) at Sotheby's in 1971.

At Sotheby Parke Bernet, New York, on October 5 and 6, more auction records were broken in the sale of the Hans Popper collection of Japanese prints. Popper (1904–71) was a cultivated millionaire; a serious musician to whose views some of the world's virtuosi deferred (Menuhin was a friend); and a student and collector of both western and oriental art, notably European paintings of the nineteenth and twentieth centuries, Chinese bronzes and ceramics, and Japanese prints. His metal business took him to Japan, where, from the late 1940s onwards, he made many friends among Japanese connoisseurs. The measure of Japanese respect for his taste in collecting was shown in 1971, when no fewer than 71 of his prints were selected for the Tokyo exhibition of Ukiyo-e masterpieces in foreign collections.

In the Parke Bernet sale, a portrait of a waitress on a silver mica ground by Utamaro, inscribed 'Charm and tea both spill over without cooling off', fetched $37,000 (£15,417). It was bought on behalf of a Japanese collector. Another Utamaro, the head and shoulders of a woman applying make-up, seen from behind, made $25,000 (£10,417) and was sold to an American private collector. A third Utamaro woman, from the series *A Contest of Beauty* with a deep purple mica ground, made $21,000 (£8,750). A print by Harunobu, of lovers in the falling snow under an umbrella watching mandarin ducks, emblems of conjugal felicity, playing in the water, made $18,000 (£7,500). All these prices far exceeded the previous record for a Japanese print, £3,070 ($7,368) at the Gerli sale in 1971. So did Hokusai's *Fuji in Clear Weather*, bought for $12,500 (£5,208).

In a print sale at Sotheby's on October 10, a fine impression of Munch's lithograph (No. 8), *Das kranke Mädchen* (1896) made £9,500 ($22,800), the highest price so far recorded for it. The impression came from the collection of Arthurii de Framquet, a close friend of Munch.

A light interlude in the saleroom season was the sale at Hampstead Town Hall of a collection of stuffed animals. They made a total of £7,500 ($18,000) on October 11. The top price of £470 was for a Sumatran tiger. The masterpiece of the sale, 51 birds of prey stuffed and mounted as a glassy-eyed team, reputedly for Queen Victoria by the Royal Taxidermist James Gardner, was withdrawn when it did not reach its reserve of £800 ($1,920) – one of the few bird reserves unlikely to appeal to Peter Scott.

On the same day, miniature silver (No. 13) was sold at Christie's, including a Lilliputian set of four George I table-candlesticks and a matching snuffer-stand with snuffers. They date from about 1725 and the snuffers bear the mark of David Clayton, who specialized in miniature pieces. They went for £1,700 ($4,280). Christie's catalogue aptly quoted from *Gulliver's Travels*, published in 1726, only a year after the presumed date of the silver, where silver dishes and plates are mentioned, 'not much bigger

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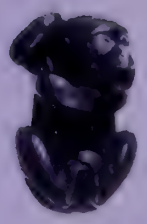

6. Japanese *ojime* by Kano Natsuo. £7,000 ($16,800). Sotheby's, October 23.

8. Edvard Munch. *Das Kranke Mädchen*, lithograph. £9,500 ($22,800). Sotheby's, October 10.

10. An important pair of Worcester (Dr. Wall) white figures of a sportsman and his companion. £5,250 ($12,600). Christie's, October 30.

7. Pilkington lustre plate, painted by W. S. Mycock. £600 ($1,440). Sotheby's Belgravia, November 9.

9. One of a pair of Worcester plates from the Duke of Gloucester service. £2,200 ($5,280). Sotheby's, October 17.

than what I have seen of the same kind in a London toy shop for the furniture of a baby house' (i.e. doll's house). The sale coincided with the publication of a new book, 'Miniature Antiques', by Jean Latham (A. and C. Black, £3·75 – $9.00).

In a porcelain sale at Christie's on October 15, two handsome Meissen travelling services were sold. One of them brought the top price of the sale, £10,500 ($25,200). It was painted in the manner of C. F. Herold. The other, sent for sale by the Duchess of Argyll, was bought for £1,102·50 ($2,646).

At Sotheby's on the same day £15,500 ($37.200) was paid for a veneered ebony quarter-repeating bracket clock by Thomas Tompion, dating from within a year or two of 1700 (No. 14). £11,000 ($26,400) was given for a small George II burr-walnut month regulator by John Ellicott (1706-72), an eminent clockmaker who became clockmaker to George III and a Fellow of the Royal Society.

Also on October 15, Christie's conducted one of the most important furniture sales outside London for years, on the lawns of Rudding Park, Harrogate. (The house, which was recently bought by a Northampton property dealer for £1·25m ($3m), was formerly the home of Captain Sir Everard Radcliffe; the Radcliffe family had lived there since 1824.) The top price was £9,450 ($22,680) for a piece of furniture catalogued as a Louis XV *dos à dos* bureau in the manner of BVRB (Bernard II Van Risenburgh).

At a Sotheby's porcelain sale on October 17, £2,200 ($5,280) was paid for each of two fine Worcester plates from the Duke of Gloucester service (No. 9), supposedly made for William Henry, Duke of Gloucester (1743–1805). They were decorated in the *atelier* of James Giles in a style commonly found on gold anchor Chelsea porcelain.

At Christie's on October 18, a Roman marble figure of a satyr (No. 3) once in the collection of Sir Richard Westmacott, the sculptor of the Achilles statue in Hyde Park, was bought for £2,800 ($6,720). He is naked but for a goatskin fastened over one shoulder, and holds pipes in his left hand. Originally he held a club in his right hand. A Roman marble figure of the elderly Hercules, naked, drunk and clutching a bunch of grapes, with a lion pelt over his head and left shoulder, went to a private bidder for £2,520 ($6,048).

Among the more comic or *kitsch* items to come up for sale this season was an amusing pair of silver-mounted glass claret jugs in the form of the Walrus and the Carpenter, after Tenniel's illustrations to *Alice* (No. 5). They were sold for £650 ($1,560). The Walrus, with a hinged lid and ivory tusks, is dated 1881 and carries the maker's mark W. L.; the Carpenter, dated 1886, bears the maker's mark H.W.C.

Old Masters were sold for record prices at Christie's on October 20. The highest price, £14,700 ($35,280) was for a wooded river landscape with a tower, attributed to Rubens. A Richard Brakenburgh painting of peasants merrymaking fetched £8,925 ($21,420), a new record for this artist's work. The previous record was £1,260 ($3,024), paid at Christie's last year. Another world record broken was for a work by Quiryn Gerritsz van Brekelenkam. His scene of an old woman cooking by a fire, with children saying grace before a meal, fetched £7,560 ($18,144). The previous record for a painting by this artist was £3,200 ($7,680) paid at Sotheby's in 1967.

Three Indian tribes descended on Parke Bernet in New York on October 18, with tomahawks at the ready, to prevent the sale of relics sacred to their peoples. Only the Seneca Indians had secured a powerful enough lobby, with pressure from several foundations and the Department of Justice, to achieve the withdrawal of three beadwork belts from the sale. The Delaware and Iroquois warned the bidders that they intended to bid for the wooden dance masks of their tribes, which had not been desanctified, but they failed to obtain any of the four masks.

That was the 'news story' of the sale; but in terms of art prices, the real sensation was the

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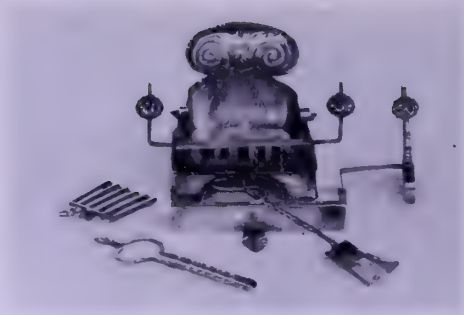
11. Mary Tudor gold ryal, dated 1553. £5,200 ($12,480). Glendining's, October 4.

12. The desk on which Professor J. R. R. Tolkien wrote *The Hobbit*, £340 ($816) Sotheby's Belgravia, November 1.



13. Rare James II fire-grate, 4 inches long, with fire-dog fender, shovel, fire-tongs and trivet by George Manjoy. £1,150 ($2,760). Christie's, October 11.

14. Quarter repeating bracket clock by Thomas Tompion. £15,500 ($37,200). Sotheby's, October 15.

15. Chinese gilt-bronze figure of Gautama, 14th century. £7,140 ($19,136). Christie's, October 31.

sale of **Thomas Anshutz's Steelworkers Noontime** (No. 1) for $250,000 (£104,168). The work, which shows workmen washing themselves outside a factory in the early 1880s, is now the most expensive American painting of any period ever sold at auction. It was bought on behalf of a private client. On the following day, a new auction record for an American sculpture was established when Frederic Remington's cowboy bronze, *Coming through the rye* made $125,000 (£52,084).

A Japanese ojime (No. 6), the toggle that draws together the strings between the *inro* (box or pouch) and the *netsuke*, which holds it on the sash, fetched £7,000 ($16,800) at Sotheby's on October 23. This was by far the highest price ever taken for such a piece. It is a tiny carving in the form of a monkey scratching himself. The previous record in a sale of *netsuke* and *ojime* was £2,800 ($6,720) in 1969 for a *netsuke* by Kaigyokusai, a virtuoso in ivory work. The *ojime* sold in October was by Kano Natsuo, a contemporary of Kaigyokusai, and the greatest Japanese metalworker of the nineteenth century.

While European dealers and collectors were bidding for these Japanese works, Japanese bidders were paying high prices at Parke Bernet, New York, for two Modigliani portraits of the poet Beatrice Hastings, his mistress, both dated 1915. One, an elongated beauty in a feathered hat, brought $220,000 (£91,667), the other, a rough oil sketch, made $75,000 (£31,250). In the same sale, of October 27, a Degas *peinture à essence* of washerwomen, was sold for $460,000 (£191,360); a cubist Braque for $270,000 (£112,501); and (a record for the artist), a Max Ernst of *Moonlight over Wellfleet* for $64,000 (£26,667).

On October 30, Christie's sold a pair of Worcester porcelain figures of a sportsman and his companion (No. 10) for £5,250 ($12,600). These are among the rarest of all Worcester figures, only one other white pair being recorded. Their existence was not known until 1949, and when this pair was bought by the father of the present owner before that date, it was ascribed to Bow. The last single figure, the sportsman alone, was sold for £2,000 ($4,800) at Sotheby's in 1968. It belonged to Lord Eccles, who had bought it for less than £10 ($24) before the war.

Christie's, in their first specialist sale of Tibetan, Nepalese and Chinese bronzes, sold a Chinese gilt-bronze figure of Gautama, with a smiling face and curly beard (No. 15) for £7,140 ($19,136); and a pair of Chinese gilt-bronze figures of bodhisattvas, each in a supple pose of the dance, balancing on one foot, went for £6,510 ($15,624).

Two sales of literary interest took place on November 1. At one of them, held by Parke Bernet, eight typed letters from Ernest Hemingway to Arthur Mizener, a biographer of Scott Fitzgerald, were sold for $12,000 (£4,992). The letters, which covered 12 pages, were mainly about Fitzgerald: Mizener had asked for Hemingway's anecdotes and memories of him. In the same sale, the only known manuscript of an unfinished novel by D. H. Lawrence, *Mr. Noon*, brought $17,000 (£7,083).

The other 'literary' sale was at Sotheby's, Belgravia, of **the desk on which Professor J. R. R. Tolkien wrote The Hobbit** (No. 12). This fetched £340 ($816). Tolkien had sent it for sale – it was a present from his wife in 1927 – to aid the Help the Aged Association, a national organization based in Oxford.

A sale at Sotheby's, Belgravia, two days later, showed the kind of prices that English studio pottery can command today, when a flamboyantly decorated Pilkington lustre plate, painted by W. S. Mycock (No. 7). was sold for £600 ($1,440) – the highest auction price yet recorded for studio pottery.

At a Hôtel Drouot, Paris, sale on November 8, Art Deco became a force to reckon with, when **a Canapé by Marcel Coard** (No. 2) made Fr.150,000 (£13,800 inc. tax). This was part of the collection formed by the couturier Jacques Doucet in the 1920s. Although 'Art Deco' is not to be found between 'Art brut' and 'Art nouveau' in the new supplement of the *Oxford English Dictionary*, it has certainly emerged now as a recognized and recognizable style, and a collectors' quarry.—Bevis Hillier.

1. Rogier van der Weyden. *Portrait of a young woman*, silver point on prepared cream-coloured paper. *British Museum*.

The Art of Drawing
27 October 1972 – 28 February 1973
The British Museum,
W.C.1.
Reviewed by DAVID COOMBS

There can be few museums in the world which can have mounted an exhibition of this size and scope where almost everything displayed is from the museum's own permanent collection. It was the idea of Mr. Edward Croft-Murray, a very distinguished keeper of the Department of Prints and Drawings at the British Museum from where he has just retired. During his periods of duty as keeper in residence and whilst wandering around the galleries of the museum, Mr. Croft-Murray began to form the idea of an exhibition showing man's achievement as a draughtsman from the very earliest times. The realisation of the idea depended on a number of factors, including the co-operation of a number of other departments, and, not least the building of a suitable gallery. This in fact opened last year in time for the Dürer celebrations, but is only now seen used to its full potential. The design of the cases allows Old Master drawings and French watercolours to be displayed with Prehistoric reindeer antlers, Attic pottery storage-jars, Inca beakers, Illuminated manuscripts, Chinese scrolls and English miniatures.

The exhibition shows how artists are mercifully unmindful of the imposed definitions of art historians and collectors: the word 'drawing' having as its only limitation perhaps, that it should in some way be either domestic or personal in expression or use. There are many masterpieces on show by many of the world's greatest artists: known and unknown, ranging from an exquisite bodycolour drawing on vellum of two cheetahs by an anonymous Italian, *c.* 1400, to an extraordinarily atmospheric watercolour of a street scene with a tar engine, painted by Whistler five hundred years later.

Philip Hicks,
Control Data Corporation,
77, Wells Street,
London, W.1.
Reviewed by PETER FULLER

This new work from Philip Hicks consists of a major painting for the headquarters of the British branch of the Control Data Corporation, an international computer firm with a £100m. annual turnover. Hicks's work has always had several qualities which differentiate it from much of the contemporary art output. Firstly, there is a stimulating duality in his preoccupations. Whilst he is fascinated by the problems of the picture space, and eruption out of two dimensional, rectangular imagery into relief work, and shaped canvases, he has never let these concerns detach him from the imagery and issues of the world in which he lives. He explores spatial ambiguities, and compositional relationships, certainly, but his work to date has shown that he is also concerned with the human and socio-political problems of war, automation, alienation, and economic imbalances. His relationship to these issues extends far beyond the exploitation of them for private, studio purposes – the kind of process which one sees in a fashionable painter, such as Joe Tilson.

As a natural extension of this, Hicks is extremely concerned, and rightly so, about the context of his paintings, and their relationship to the potential audience. He is aware of the unsatisfactory nature of the gallery situation, and uses it as little as possible. The social moment in his work would be endangered by the saleroom environment.

This major commission for the Control Data Corporation was an excellent opportunity for him. A constant stream of people pass through the building, which hums and throbs with the sound of great electronic machines. Two primary problems presented themselves; how to compete with the visually seductive, streamlined environment of the place, and how to create a picture of sufficient content and dynamism that it would still exercise the minds

2. Philip Hicks. *Painted relief*, 72 × 84 inches. Commissioned by Control Data Institute.

IN THE GALLERIES

of the people who worked there even after they had looked at it fifty or a hundred times.

The company gave him an open brief, making only one significant suggestion. That was positive and Hicks readily assented to it. A director suggested that one of the faces in the work should be black, as the company's involvement was with people of all colours. Into his picture, Hicks put imagery relating to all the functions of computer technology, from war to bringing people together. The primary emphasis, in his symbolism, however, is given to the possibility of the use of computers as a means of defeating isolation - both sexual and economic.

Perhaps one could raise the criticism that Hicks's work – as in the Vietnam series – still lacks a critical, political element. He does not attack Control Data for its involvement in Polaris programmes; he merely states the fact and leaves the viewer to make his own judgement.

This apart, the use to which Hicks puts his undoubted skills, his courageous insistence on a dialectical relationship with his viewers, and on open intervention in situations remote from the cosy stasis of Bond Street, make him an artist to be reckoned with and one whose work will reach and affect the widest possible public for a single object image.

Pierre Soulages 1970 to 1972
7 November – 2 December 1972
Gimpel Fils Gallery
30 Davies Street, W.1
Reviewed by GEORGINA OLIVER

Predominantly ultra-deep blue, warm brown, and black, Pierre Soulages's canvases are ample, giving and huge, whatever their measurements. Although he is aware that he has often been associated with Abstract Expressionism, the artist does not agree with its precepts. We all have states of being and feeling, as well as structural, cerebral thoughts and experiences. For Soulages, these should be implicit to a painting, not its formal starting point.

Pierre Soulages's art is not one of rejection, but it refutes facile acceptance. A painting must ask and perpetuate questions. If it looks like a finite solution, it is not successful. He has always had a predilection for upsurging lines and brushstrokes, – the gushing forth of a tree's growth, the sublime elevations of Romanesque architecture, the rising, tall forms of menhirs. The word 'predilection' should be stressed. Soulages does not believe that an artist is directly influenced by his environment. He selects what is in accordance with his temperament, erases what he does not choose. Pierre Soulages seeks to find through his painting.

An artist's development can resemble

Nature's seasonal changes; its evolution is so constant that it passes almost unnoticed until viewed in retrospect. In November 1972 Pierre Soulages was moved to see, at the British Museum's 'Art of Drawing' exhibition, two initial influences hanging face to face, (wash-drawings, one by Lorrain, the other by Rembrandt). In his youth, while studying in a text book the Rembrandt of a crouching woman he had played at concealing her head with his hand. He was excited to discover abstraction. Now rendered figuratively meaningless, the lines were filled with vitality, 'tac-, tac-, tac-,'; the rhythm was deliberate, sharp, spirited. This was also true of Van Gogh, whose work continued to find total expression even if linear sections were isolated and observed on their own.

Soulages's first experience of Mondrian was a monotone reproduction in a Nazi publication for occupied territories; it described Mondrian and his ideas as 'decadent', BUT nevertheless described them. Mondrian's system was too cerebral to be completely applied. Pierre Soulages transposes his notion of reality onto the canvas in artistico-poetic terms. Those who are disgusted by reckless expressionism will find in these recent paintings, strength and control, feverishly restrained but harmonious. The gushing effervessence is tamed, wrenched down by firm, vertical jolts. For those who thirst for a structure, but find its uncompromising expression too dry, Soulages offers release.

Peter Coker
10 January – 3 February 1973
The Morley College Gallery,
Westminster Bridge Road, S.E.1.
10 February – 11 March 1973
Mappin Art Gallery,
Sheffield
Reviewed by MARINA VAIZEY

The Minories, Colchester (the Victor Batte-Lay Trust) and its curator Michael Chase organised

3. Pierre Soulages. *Peinture*, 1970, 79½ × 56½ inches. *Gimpel Fils.*

the first major retrospective exhibition of the paintings, drawings and etchings of Peter Coker, (b. 1926).

This exhibition, of work from 1949 to the present, demonstrates with the utmost clarity what a distinguished painter and what a curiously and touchingly steadfast artist Coker is. By this I do not mean that his work has not changed; it has, as he has moved from exceptionally thickly painted views of butcher's shops, dead hares on tables, stylised still lifes of great power and originality, and tender, touching and truthful portaits, to his later fascinations with landscape, and often the wilder the better, storm, forest and seascape.
In his paintings, whatever the subject, he seems to me more concerned with getting at, visually, the very structure, movement and life of what he is looking at so intensely. Texture is varied and vivid, although the unusually thick impasto of his earlier work has been somewhat refined down; colour is more tonal, blacks, whites, greys but there is often a surprisingly vivid and subtle spectrum of beautifully modulated and variegated tones, unexpected shafts of blues and reds which punctuate with a controlled exuberance the deeply expressive qualities of his views of landscape. The exhilarating quality of the variegated surface of the paintings ensure that they are very tactile, almost as though the spectator in a curious manner were nearly brushing up against the gorse and bracken, feeling the splendidly harsh wood of the trees; but this is in no way affected. It is simply that the surface of the painting is a kind of analogue for the surfaces of natural things, of sea, beach and stone, of wood and vegetation, of window and balcony overlooking the Suffolk coast. He is particularly good too at

4. Peter Coker. *Carcasses on bench*, 1955, board 60 × 45 inches. *Royal Academy of Arts.*

catching the nuance of the moving, changing lights of the sky, skimming clouds and gathering storm, dusk and the inevitable movement of the tide.

His drawings, typically in charcoal and conté, exhibit with felicity his careful yet profound attention to the structure of landscape. And his etchings, which range from self portrait to landscape, all done in 1971 on his own press, are not only technically extremely accomplished combining soft ground and aquatint, etching and aquatint, sometimes soft ground and open bite, or drypoint, but tremendously exciting, seizing on moments in landscape, the moment of rain, the rushing of a brook, mountains, waterfall and forest.

Peter Coker is a major and distinguished artist who has quietly and steadily pursued with strength and individual power his very own views and interpretations of specific landscape, working from the particular to the universal, so that we who have never seen what he has seen accept the validity of his visual creations.

5. Nelson Dawson. *Lying at anchor*, watercolour 4¼ × 8⅝ inches. *Gerald M. Norman Gallery.*

Nelson Dawson 1859-1941
3 January – 13 January 1973
Gerald M. Norman Gallery,
8 Duke Street,
St. James's,
S.W.1.
Reviewed by SIBYLLA JANE FLOWER

Nelson Dawson first exhibited at the Royal Academy in 1885; his entry was a watercolour and the subject *Poole Quay, from Brownsea Island*. He numbered both whistler and Brangwyn as friends, and his reputation amongst his contemporaries was high, both for the watercolours which he produced throughout his life and the metalwork which he worked upon often in collaboration with his wife or with W. D. Caröe. He was a gifted designer and his caskets and jewellery and architectural adornments are resurfacing as interest in the products of the Arts and Crafts Movement grows. (Readers may recall some examples of the Nelson Dawsons' work in the Handley-Read Collection – a silver pendant with enamel centre in a formal flower design and the cloisonné-enamel plaque depicting doves in a tree.)

Metalwork was his livelihood but there seems no doubt that painting was his first love. His work has been difficult to assess owing to its scarcity on the market. It is most fortunate, therefore, that Mr. Gerald Norman has chanced upon over a hundred examples of his watercolours, enough to make up an exhibition

which places Nelson Dawson firmly once more upon the artistic map. The subject matter is primarily the sea. Dawson was a sailor, well-versed in every aspect of boats and boat-building. His seascapes as represented in the exhibition range from pure studies of sea or sky, to the carefully-observed rigging of an East Indiaman towing into the Thames, two attractive harbour scenes in grey wash heightened with white on blue paper, scenes of his Lincolnshire (a placid view of church and fen) and Whitby. The mountains held to him a similar fascination as the sea and a view of the Matterhorn shows the sun pouring on to the snow-capped mountain peak or the tips of the Aiguilles Verts obscured by swirling clouds. The small representation of *The Loch* shows him in a reflective mood on an intimate scale and the crayon study of the rigging of a ship his competence as a draughtsman. The exhibition is a tribute to a minor master who deserves much wider recognition.

Recent paintings by Susan Crawford
17 October – 10 November 1972
The Tryon Gallery,
41-42 Dover Street,
London W.1.
Reviewed by DAVID COOMBS

Susan Crawford is in the true tradition of English sporting painting. Her work takes account of contemporary experiment and technical advance, yet is still faithful to the essential nature of this demanding type of art. All the pictures, even those few which do not quite succeed, indicate a painter who is continually trying to develop and refine her skill: and on this evidence there is no reason why it should not reach to even greater heights. The most successful of the pictures combine a lyricism of approach with an extraordinary feeling for the telling detail, generally of a face or head. In many cases too, the figures, (horses, dogs or human beings) are shown in an unusual, even unexpected pose indicative as much of an extraordinary confidence as of courage on the part of the artist.

It can be misleading to discuss individual pictures, especially in the context of a very varied exhibition. However, mention must be made of *The Blue Shirt*, which shows a polo pony in a relaxed moment with a delightfully grinning groom – the latter's face significantly is not a study from life but from the imagination. There are a number of superbly free drawings, which betray Susan Crawford's disciplined early learning in Florence; and some interesting portraits both in pencil and oils: faces obviously fascinate this artist. There is one interesting experiment in wax, a sculpture of a rearing thoroughbred horse. But best of all perhaps, a series of tiny sketches in oil on prepared paper showing horses in various moments of movement and repose.

6. Susan Crawford. *The Blue Shirt*, oil on panel. *The Tryon Gallery.*

The Age of Charles I
15 November 1972 – 14 January 1973
The Tate Gallery,
Millbank, S.W.1.
Reviewed by SIBYLLA JANE FLOWER

In the brief space of fifty years English art emerged from a backwater to join the mainstream of European culture; it was immeasurably enriched by the close links forged with Spain, Italy, France and the Papal Court and then effectively stifled by the force of the Puritan backlash. This coincides almost exactly with the life-span of Charles I, to whose efforts this is largely due, whether enlightened as in the case of his artistic patronage or inept as in his political judgement.

Religion, politics, diplomacy, not to forget family pride and favouritism, all played their part in this spectacular flowering; Oliver Millar illustrates in the exhibition with admirable skill and lucidity the interaction of these various elements. Charles himself is the protagonist as patron and collector, Van Dyck the the star and Rubens the *eminence grise*. The first links with Rubens and his studio had taken place in the reign of James I and these culminated in the commission to commemorate the latter on the ceiling of Inigo Jones's Banqueting Hall. Three sketches for this are included in the exhibition as well as the exquisite *St. George and the Dragon* from the Royal Collection, with its distant view of the Thames Valley (1629-30). Van Dyck settled permanently in London in 1632; his prestige was immense and his influence made a greater impact on English painting than any other artist before or since. Mr. Millar provides two direct comparisons, the first of the Countess of Monmouth painted by Mytens *c.* 1620, a perfect Jacobean image and a second, by Van Dyck of *c.* 1635 with all the style, sophistication and movement he had perfected by this date. Again, the two portraits of Sir Thomas Hanmer, one by Cornelius Johnson, the second by Van Dyck, worlds away in style but only separated by seven years.

7. Anthony Van Dyck. *Sir Thomas Hanmer*, 42 × 37 inches. Loaned by the Earl of Bradford. *The Tate Gallery.*

The products of Van Dyck's English years provide the core of the exhibition, set against the struggle of the painters already established, whether provincial English or the earlier generation of painters from The Netherlands, to adjust themselves to his impact and the enlightened taste and demands of the English aristocracy and minor gentry. The exhibition concludes with a survey of the achievement of William Dobson who is well represented, and of the young Lely, both of whom were active during the hostilities. Historically speaking, the miniature of Cromwell by Samuel Cooper sets the seal on the survey. Although it is arguable that economics rather than puritan fanaticism accounted for the dispersal and sale of many of the greatest paintings of Charles I's collection during the Civil War, the useful photographic survey that Mr Millar has assembled at the entrance to the exhibition which gives an idea of this extraordinary collection, highlights one of the more unfortunate aspects of Cromwellian rule.

The fully illustrated and annotated catalogue, 'The Age of Charles I: Painting in England 1620-1649', by Oliver Millar is available from the Publications Department, The Tate Gallery, London S.W.1, for £1.10 paperbound and £2.00 clothbound, postage and packing extra.

Barry Flanagan,
8 November – 7 December 1972,
Rowan Gallery,
31a, Bruton Place,
London, W.1.
Reviewed by PETER FULLER

Barry Flanagan is among the most interesting of contemporary British sculptors: for him, this show represents a radical re-emergence of allusive, enigmatic imagery. The two exhibitions which had preceded this one were involv-

8. Barry Flanagan. *60's dish*, mixed media 1972. *Rowan Gallery*.

ed with essentially purist sculptural concerns: with the nature of light, as contained by matter, with natural formations, such as coils, bundles, piles, heaps, and sand rings. Despite the labels usually applied to Flanagan's work, he went out of his way to avoid surrealist, funk-art, or other forms of reference. He explored things in themselves – in the classic tradition of sculpture, his relationship was a direct one with materials whether they were rags, stacks of sticks, or hessian faded through light. Such quietist, passive purism, however, had not marked earlier works – like the piece which can be seen in the Tate. This is redolent with suggestion and allusive illusions.

In many ways, these new works are a reference right back to his earliest concerns. This time, one sees a whole, 'real', stunted couch standing next to a decidedly faecal-phallic Flanagan excrescence. The couch must refer, outwards, to artists' models, to psychoanalysts and to lovers, perhaps. Another piece shows a musical instrument on a settee (again 'real' objects) simply pressed up close against a mirror. This is an extension of Magritte's visual theories, which start with the point that a painting, of a pipe is not the same thing as a pipe at all, which, in itself, has only an artificially imposed relationship to both the word 'pipe', and any attempt at a two-dimensional representation of it. Start thinking of Flanagan's mirrored couch and instrument in these terms, and the reflections ricochet on, and on.

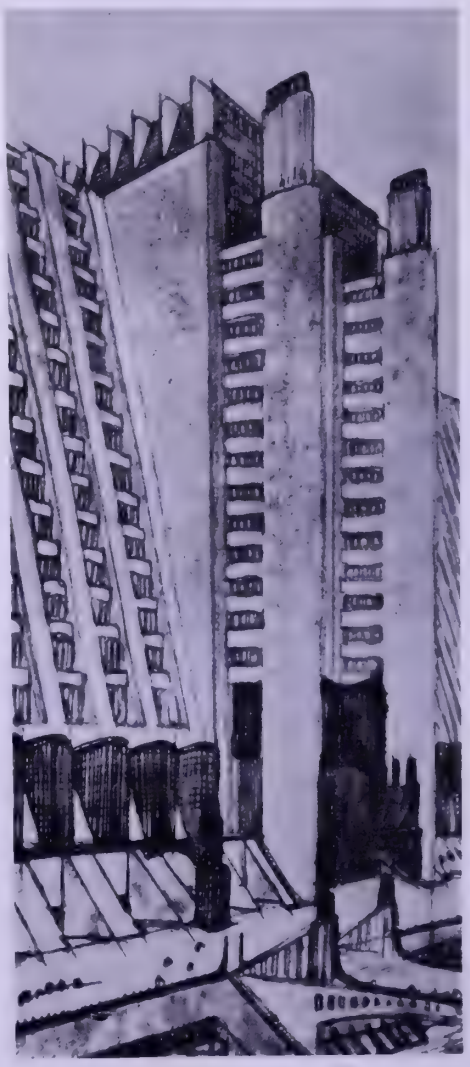
Downstairs, the new, or refound style was epitomised in a soft, padded, green chess set, laid out on a gigantic board. The imagery is opportune, what with the elevation of the Fischer chess neurosis. But it also relates to Flanagan's new preoccupations with movement, symbolism, and interchange as against private sculptural discovery. He has recently been involved with numerous modern dance groups, and this is reflected in his work.

9. Sant 'Elia. *The New City*: stepped profile building on two street levels, 1914. *Northern Arts*.

Futurismo 1909 to 1919
16 December 1972 – 14 January 1973
The Royal Scottish Academy, Edinburgh
Reviewed by GEORGINA OLIVER

Marinetti's incisive and seductive Manifesto hit the front page of the *Figaro* on February 11, 1909. Fiery Futurist polemics hammered home a message as hot and passionate as metallic friction, as sharp-edged as the coldest of blades. Singing of the beauty of speed and machines, of the verility of violence, they breathed deep into carbon monoxide, made love with war, and placed 'Museums, libraries, academies' on their destruction list. To depict movement and create dynamic interpenetration of planes and a new universe, the Futurists demanded an absolutely fresh start. Technology only was reprieved.

First seen at Newcastle's Hatton Gallery, the current Northern and Scottish Arts Councils' exhibition is the most important to be held in Britain on the Italian Futurist theme since the group's show at the Sackville Gallery, London, – in 1912. 'Futurismo' is academic and large, well documented by an excellent catalogue, but also friendly. Shots of the Futurists' evenings and stage sets, stills from experimental films, pictures of Russolo's early attempts at 'progressive' music, examples of concrete poetry, photos of uniformed artists at war draw us into the circle. Boccioni affectionately caricatures Carrá, an unshaven 'pleb' ,with a fag hanging out of his assertive mouth, Russolo bandy-legged, Severini with pear-shaped pessimistic features, and himself, more leniently as an elegant, dashing socialite.



'Attempting to equate Art, life and society', Futurism was a cataclysm of extremes and dichotomy. It was brazenly original, but sapped from influences as diverse as Cubism, Seurat's Divisionism, Signac's theory of the emotive power of lines, Symbolism, Kandinsky and the German Expressionists. Shouting 'Let's kill the moonlight!', it exterminated sentimental and complacent convention. The 1912 sculpture Manifesto declaimed: 'An art which needs to completely undress a man or woman in order to begin its emotive function is a dead art!' – Yet, its main impetus was a naïve, if dynamic, romanticism which ignored pollution, the mutilations of war, the psychological ravages of automation. Sant 'Elia's beautiful architectural projects never got beyond the drawing stage.

In reaching for the moon, Balla, Boccioni, Carrá, Severini, Russolo . . . caught a wealth of impressive stars. 'Futurismo' contributes to the Fanfare for Europe celebrations with a unique opportunity to see many of them.

We are very pleased to be able to say that 'Futurismo' is now to be shown in London: at the Royal Academy of Arts, 24 January – 4 March.

Original Printmaking in Britain 1600 – 1900
2 November – 1 December 1972
P. and D. Colnaghi, 14 Old Bond Street, W.1.
British Prints 1900 – 1940
14 November – 1 December 1972
Christopher Drake, 47 Albemarle Street, W.1.
Reviewed by PAT GILMOUR

Together, these two exhibitions afford a survey of three and a half centuries of original prints in Great Britain, and the title of the Drake show – 'A Neglected Heritage' – might well apply to both exhibitions. For the graphic work of even the greatest artists represented at Colnaghi – Van Dyck, Hogarth, Gainsborough, Turner – is comparatively unknown and undervalued, while at Drakes, the highest prices attach themselves to very early Structurist woodcuts by Edward Wadswoth (£250) and war images of the semi-Surreal Paul Nash and the semi-Futurist Nevinson (£120), all of superb quality. *Infra dig* of me to mention money perhaps, but it is, after all, one of the prime factors rendering prints accessible to the masses. While bright young men on the contemporary scene can ask, and receive, perhaps £200 for a print nowadays, it is a source of never-ending surprise to me that one can still obtain Hogarth's robust *Beer Street* and *Gin Lane* for £150 the pair, and for £400 the most beautiful bosky etchings by Gainsborough, who achieved pastorals like monochrome watercolours by experimenting with aquatint, lift ground, and direct acid. The rather boring (simply pen-drawn) early lithographic *Specimens of Polyautography*, by West, Stothard, Fuseli *et al*,

10. *(Left.)* John Crome. *Sandy road through woodland*, etching 1813. *P. & D. Colnaghi. (Right.)* Leonard Griffin Brammer. *Kiln & Canal*, etching *c.* 1930. *Christopher Drake.*

seem by comparison quite expensive. while Blake's single rare example hits the jackpot (£5,000). And yet, mysteriously the small dramatic mezzotints of John Martin are a mere £12. Schlegel once said of Burke's categories of beautiful and sublime, that the former was a tolerably pretty strumpet, and the latter a Grenadier Guard with a moustache. In fact, the sublime seems to me embodied in the wraiths John Martin suspends across chasms, or light splintering the void in his tiny illustrations for *Paradise Lost*. The exquisite trifles of Whistler, the clotted light-conscious pastorals of Samuel Palmer, the silvery etchings of the Norwich school, and the heavily worked mixed-media prints of Stubbs, whose frightened white horses scent danger in sympathetically turbulent landscapes, are high spots among many fine images.

There are also popular artists at Christopher Drake, such as early Graham Sutherland and the war artists already mentioned. But the real fun lies in discovering the unknown, among whom there are minor masterpieces. Drury works two exquisite tiny portraits and, in the tradition of the Palmer/Sutherland school, a range of concentrated rural idylls. Leonard Brammer finds his own poetry in the industrial brickwork of the Stoke-on-Trent potteries, while a number of less well-known war artists, including William Rothenstein and Percy Smith, make something almost too exquisite of ruined desolation. Robert Austin, another revelation, depicts women dangling their thirties bonnets as they hang on a bannister in a deserted house, or gaze into space over a country gate; strangely disturbing images of considerable power.

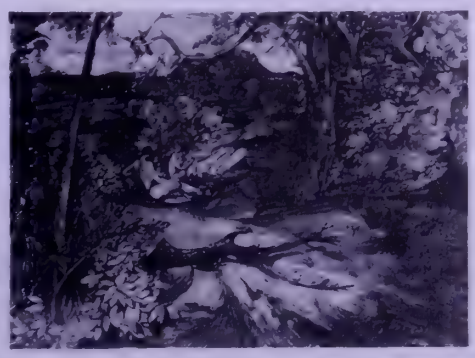
Decade 40s
16 December 1972 – 13 January 1973
City Art Gallery, Southampton.
20 January – February 11 1973
Museum and Art Gallery, Carlisle.
Reviewed by MARINA VAIZEY

The decade of the Second World War, for those at home, was the gas mask, the blitz, rationing, carrot jam, the era of Churchill and then the time of the great social reforms, the Education Act of 1944, the National Health Service; truly an epic time, when art, perforce, became after the experiments of the preceding decade once again national rather than international. There was no overwhelming visual response to the facts of war, no great body of paintings that carried on artistic revolution such as those of that group of innovating artists, the Vorticists and others, who took part in the first official war artists scheme in the Great War.

On the evidence of the exhibition, intelligently categorised and commented on by Alan Bowness, (responsible for all the Arts Council's series of Decade exhibitions) we turned inwards. In part we turned pastoral, that group of artists now judged the neo-romantics: Vaughan, Craxton, Minton. The Euston Road School continued its steady way, illuminating with fine strung accuracy scenes of unexaggerated but intimate reality, landscape and portrait. The stars stand out then as now; early, fascinating ever-so-slightly and with point, distorted portraits by Lucian Freud; the powerful macabre and formidable watercolours of Burra; men at work by William Roberts; the deeply moving 'shelter' drawings by Moore, figures huddled, waiting; Piper, that sweet artist, turned his attention to the industrial artefacts of a landscape called to war, and Sutherland too, evolving his style with a fervent leap from his gentle essays in Palmer's manner to biting paintings and magnificent small industrial landscapes. And Hepworth with her hospital drawings, Paolozzi with a small but arguably one of his finest sculptures, Nicholson with tender, incisive abstracts, balancings of forms, which hark back perhaps to landscape, but create in a constructivist way their own landscape. Here is McWilliam, a fine and still under-rated sculptor; Pasmore turning rightly, for him, to abstraction of a most considered sort, and Kenneth Martin too. But what is also fascinating is seeing how many didn't develop; perhaps Ayrton never could, soft-centred at the core. But Nash had one of his finest hours, devastingly beautiful watercolours of devastation, of ruined bombers, of twilight times. And Eric Ravilious too, that elegant and fastidious watercolourist, killed so young. And Francis Bacon, already making major statements with paintings, far removed from the precise realities of war and social change, but catching so precisely and emotively the anxiety of change.

It is of course in many respects a nostalgic exhibition, and a number of works indicate that some of the artists reached their apogee then, and in a curious way judging by their later work known to us stopped growing; and there is surprisingly little fierceness on exhibition. But there are some very good things indeed on view; and this first deliberately tentative survey of the decade is of great interest.

11. John Minton. *Surrey landscape*, 1944, indian ink and wash, 21¼ × 29¼ inches. *Arts Council of Great Britain.*



National Crafts Centre
Holburne of Menstrie Museum, Bath
By SHELAGH HARDIE

Where in Britain can students and designers see and study a comprehensive collection of the best work of our twentieth-century craftsmen? The answer is at present nowhere. However, due to the enterprise of the Crafts Study Centre Trust, this lack is likely to be made good.

Since 1967, the group of artists, craftsmen and educationalists who form the Trust have searched for a home and support for the fascinating collection of work that they own. Through the generosity of Bernard Leach, Lucie Rie and others, a substantial collection of pottery, woven and printed textiles, embroidery, calligraphy, woodwork, engravings, and printed books from the best of the private presses has been made. More is likely to be contributed or bequeathed when it can be housed and displayed suitably. A 'museum' is not the real answer, but a continuously-growing collection reflecting the best work of present-day craftsmen as well as of the pioneers who revived and re-established a high standard of craftsmanship between the Wars in the tradition of the Arts and Crafts movement inspired by William Morris.

This summer, the Trust saw the partial fruition of the plan, when combining with Bath University and the Trustees of the Holburne of Menstrie Museum in Bath to launch an appeal for £250,000 with which to create the study centre. There are plans to build an extension behind the Holburne Museum which will house what should be our national collection of the work of artist-craftsmen of this century. Here, the work will be displayed, and be complemented by a large reserve collection available for students to handle and study under the guidance of a Curator. Here, too, will be a lecture-theatre, concert-hall, a restaurant and a library containing the note-books and papers of many of the artists represented. Craftsmen and artists will be called upon to lecture and hold discussion-groups here. The whole will result in a living and working centre for craftsmen and students of design in Britain. This is an ambitious and imaginative scheme, and worthy of national support.

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Printed in Great Britain by Oxley Press Ltd., Nottingham. Illustrations engraved by Engravers Guild Ltd., Onslow House, 60-66 Saffron Hill, London, E.C.1. Agents in Canada, The Wm. Dawson Subscription Service, Ltd. Sole agents for Australia and New Zealand, Gordon & Gotch (Australasia) Ltd.; agents for South Africa, Central News Agency Ltd. (London Agents, Gordon & Gotch Ltd.), Higginbotham & Co. in Bombay and Calcutta.

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Cover

A highly important eighteenth-century George III period inlaid side table with finely chased ormolu mounts, attributable to Thomas Chippendale by reason of its similarity to a commode supplied by Chippendale to Nostell Priory in 1770. *In the possession of Messrs. Redburn (Antiques), 49 Brook Street, London, W.1.*

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Publisher: **David Davies**

Advertisement Manager: **John Jeffcott**

The Connoisseur, acquired by William Randolph Hearst in 1927, is published monthly in Great Britain and the U.S.A. by The National Magazine Company Ltd., England. *Managing Director:* **Marcus Morris**

Addresses:
Editorial and Advertisement Offices: Chestergate House, Vauxhall Bridge Road, London, SW1V 1HF. *Telephone:* 01–834 2331

Advertisement Representation in Germany: Gabriele Wells 8022 Grünwald-Munich, Peter Ostermayer Str. 6. *Telephone:* Grünwald-Munich 6412517

Advertisement Director in the U.S.A.: Lawrence A. Ross 224 West 57th Street, New York, N.Y. 10019. *Telephone:* 212-265 7300 *Telex:* Conosur 66364

Circulation Information.
Great Britain. Single copy price £1. The Annual subscription is £12 including postage (£13 including postage overseas) which may be booked from your local bookseller or remittance can be sent direct to The National Magazine Co. Ltd., Chestergate House, Vauxhall Bridge Road, London SW1V 1HF. Enquiries regarding subscriptions should be addressed to The Connoisseur Subscription Department, 22 Armoury Way, London SW18 1HA (01–874 1181), to where notifications of change of address should also be sent at least 4 to 5 weeks before publication. The Connoisseur is distributed by The National Magazine Distributors Ltd.
U.S.A. Single copy price $4.00. Subscription price U.S. and possessions and Canada $30.00 for one year (12 issues), $55.00 for two years (24 issues). All other countries, $33.00 for one year, $61.00 for two years. Single copies may be obtained by sending your order with remittance to the New York Circulation office. Subscription orders should be sent to the New York Circulation office. Notify The Connoisseur Subscription Department, 250 West 55th Street, New York, N.Y. 10019, (Plaza 7-5020), of any change of address and give the old address as well as the new, with zip code number. Please enclose your latest address label for quicker services when writing about your subscription.
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Second class postage paid at New York, N.Y., U.S.A. Printed in Great Britain.
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Next month in The Connoisseur

The March issue will contain:

The Château de Dampierre by Ian Dunlop. The vast expense and the corruption of courtly life at nearby Versailles gave rise to this family home of the Ducs de Luynes. Narrowly escaping confiscation during the Revolution, the Château retains many acquisitions collected since the eighteenth century.

The Insignia and Civic Plate of the City of Bristol by Charles Oman. Part 1 deals with the Insignia of this ancient City. The history is hampered by the lack of official records, particularly regarding the maces, but the City can boast of a superb series of civic seals.

Edward Webb, 1805–1854, an artist and his Journals by Denis Thomas. Webb started his career as an engraver, but the urge to become recognised for his own talent turned him towards watercolour. His journals record the influences of such contemporaries as David Cox and Copley Fielding.

Matthew Boulton's Allegorical Clock Cases by Nicholas Goodison. Part 2 of Matthew Boulton's use of allegory in adopting classical models.

Islamic Carpets by Joseph V. McMullan. This first instalment deals with Islamic carpets principally of the Classic Period. Many of the examples are from Mr. McMullan's own collection of Islamic carpets which were recently exhibited at the Hayward Gallery, London.

Our contributors in this February issue include:

CHARLES AVERY: Assistant Keeper, Department of Architecture and Sculpture, Victoria and Albert Museum, London.

JERZY BANACH: Director, National Museum, Cracow.

EVAN R. FIRESTONE: Of the College of Fine and Applied Arts, Southeastern Massachusetts University.

DONALD BLAKE WEBSTER: Curator, Canadiana, Royal Ontario Museum, Toronto.

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Session 2: Faces and People; an introduction to British Portraiture
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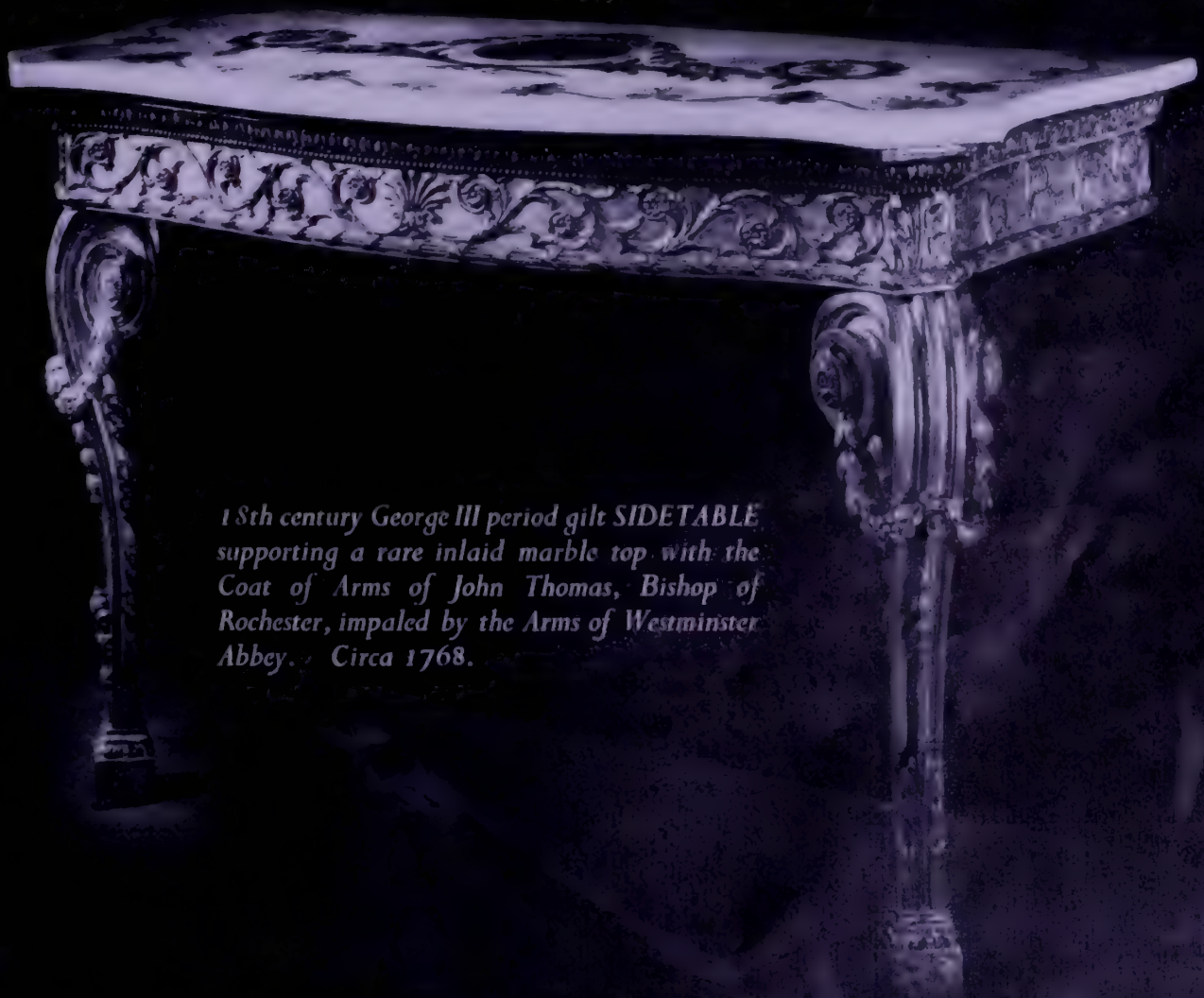

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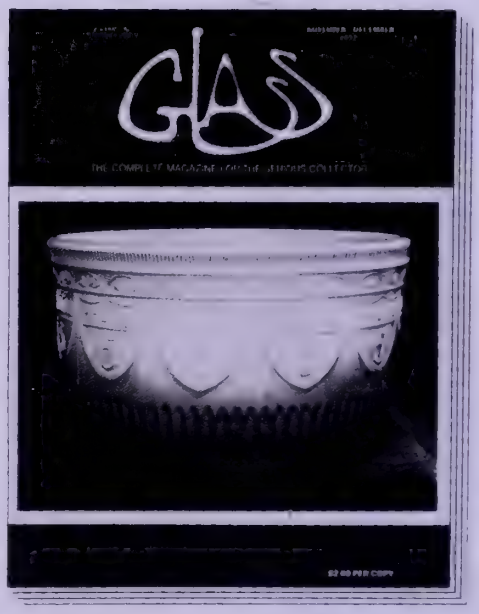

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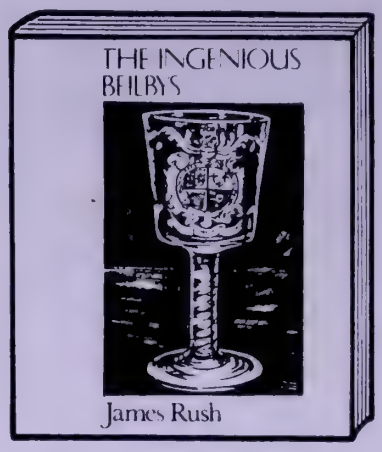

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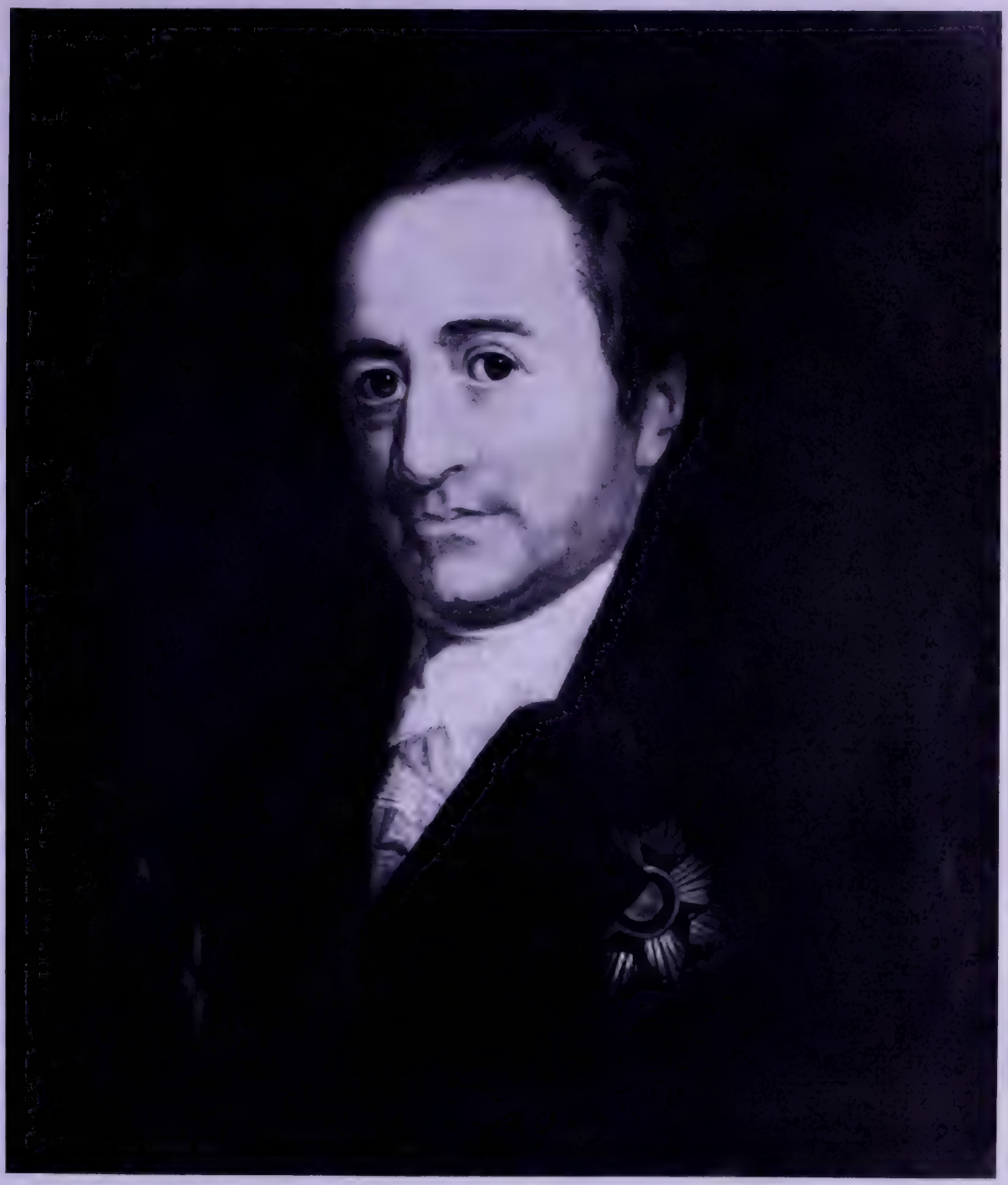

Attributed to George Dawe, R.A. (Born 1781 died 1829)

Painted from life at Weimar (Goethe's home) circa 1819. Brought to England after Dawe's 9 year stay in Russia, where he painted the generals of Alexander and all of the imperial family. The painting was then consigned to Henry Dawe (George's brother) in London. There Thomas Wright made an engraving of it. In 1829 another engraving was made by James Posselwhite. Still another engraving was made in 1849 by J. W. Cooke. The portrait was brought to the United States of America in 1937.

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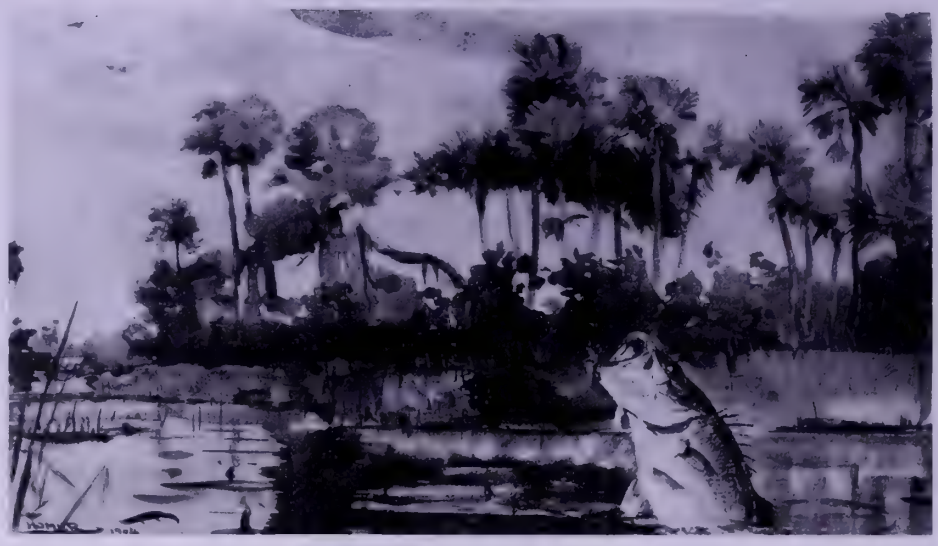

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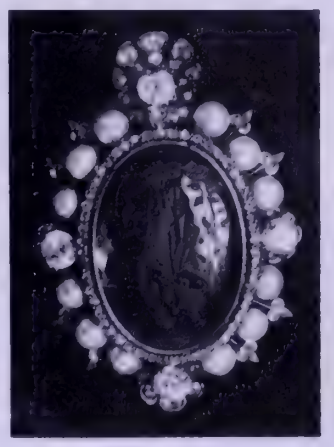

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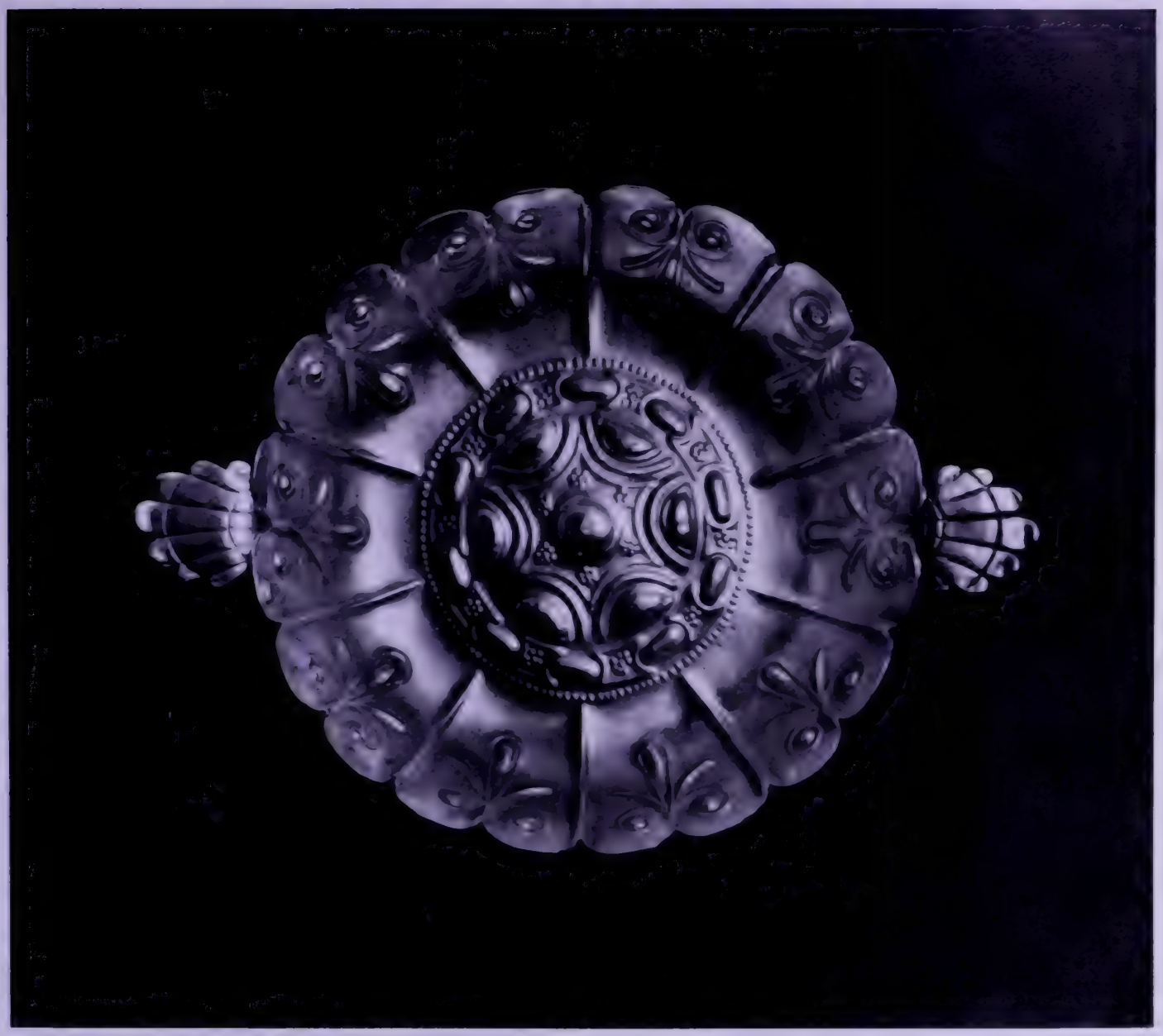

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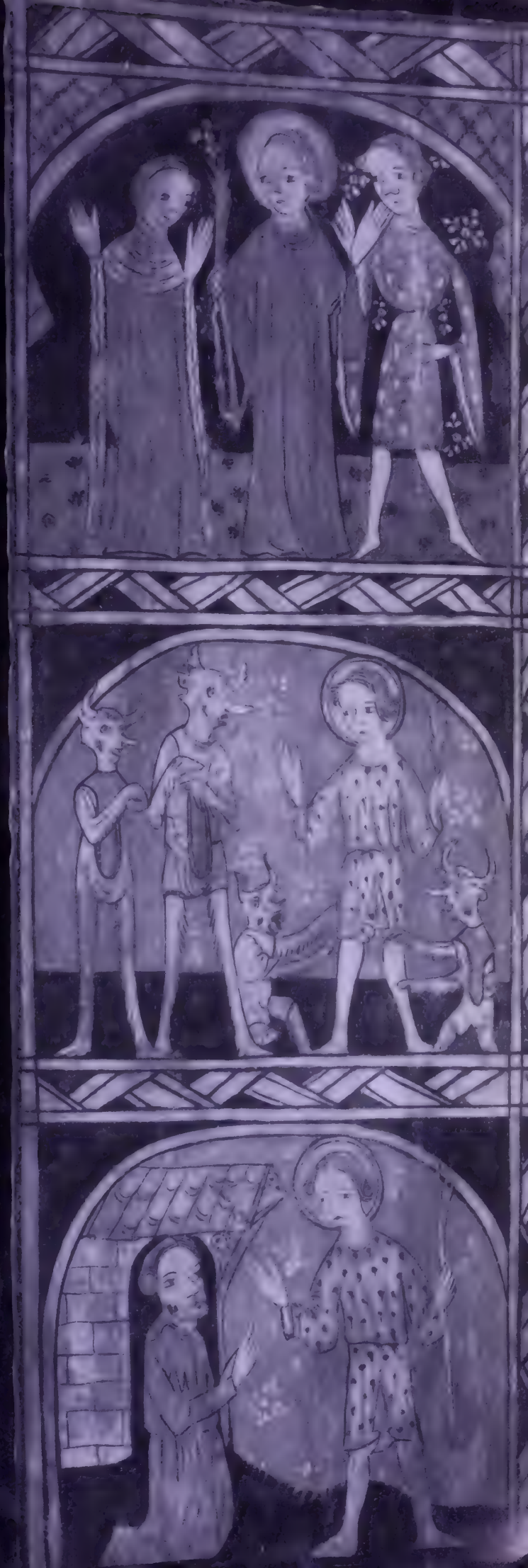
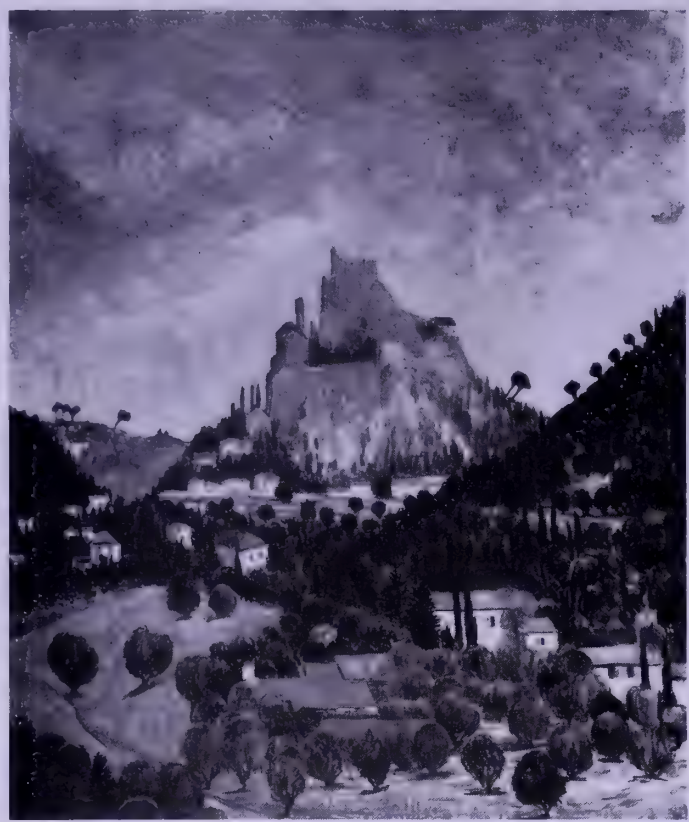


nel from a Reredos painted in tempera
picting scenes from The Temptation of
Anthony.
anish - Catalan school – early 14th
ntury.



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the Pauls-Eisenbeiss collection, Riehen (Switzerland)

Vol 1 Meissen from the beginning to 1760

Vol 2 Höchst, Frankenthal and Ludwigsberg

Erika Pauls-Eisenbeiss

preface by Peter Wilhem Meister, Curator, Museum für Kundsthandwerk, Frankfurt

An illustrated catalogue of Dr and Mrs Pauls' collection of early German porcelain, which is one of the best in private hands. The author gives fully detailed descriptions of the pieces, their origins, designers and prices. She also compares them with similar pieces in museums and descriptions in exhibition catalogues. Notes of catalogues, auction sales and the relevant literature about these sales are also listed. This is an indispensible work for universities, libraries, art dealers and collectors.

13″ × 9½″, Vol 1, 570 pages, 285 illustrations (91 in colour), Vol 2, 328 pages, 133 illustrations (39 in colour), bibliography for both volumes, £19.00 the set (£19.50 inc. p. & p.)

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Régine de Plinval de Guillebon

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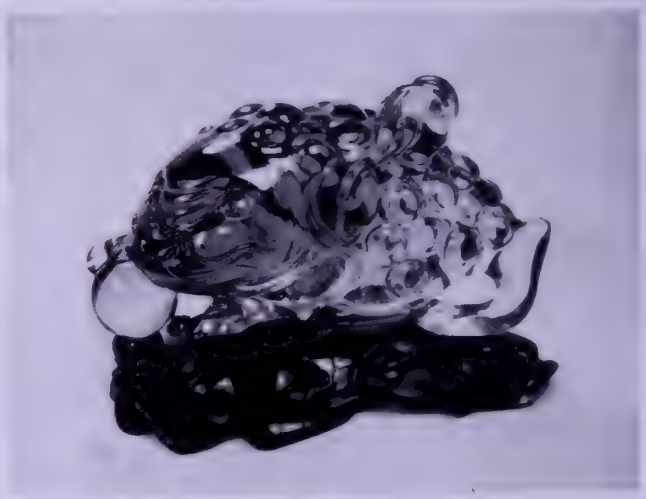

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Thursday 1st, **Fine Continental Furniture, Objects of Art and Clocks, Eastern Rugs and Carpets (Holland)**
Thursday 1st, **'End of Bin' Sale of Miscellaneous Wines, Spirits and Cigars (Lonsdale)**
Friday 2nd, **Pictures by Old Masters (Anne)**
Monday 5th, **Continental Pottery and Porcelain (Dresden)**
Tuesday 6th, **English Drawings and Watercolours (Clarence)**
Tuesday 6th at 11 a.m. and 2.30 p.m. **English, Foreign and Ancient Coins, Orders and Decorations (Manen)**
Wednesday 7th, **Chinese Jades, Snuff-Bottles and Other Hardstone Carvings (Lung)**
Thursday 8th, **Fine English Furniture, Objects of Art, Eastern Rugs and Carpets (Inwood)**
Thursday 8th at 10.30 a.m., **Claret and White Bordeaux (Hostein)**
Friday 9th, **Fine Pictures by Old Masters (Catherine)**
Monday 12th, **Chinese Ceramics and Works of Art (Hopei)**
Tuesday 13th, **Old Master, English and Modern Prints (Bertrand)**
Tuesday 13th, **Middle and Far Eastern Antiquities (Gurgan)**
Wednesday 14th, **Old English Silver (Inglis)**
Thursday 15th, **English and Continental Furniture, Objects of Art, Textiles, Eastern Rugs and Carpets (Kent)**
Friday 16th, **Paintings, Drawings, Bronzes and Prints of American, Australian, Canadian, South African and New Zealand Interest (Georgina)**
Monday 19th at 10.30 a.m., **English Porcelain (Bow)**
Tuesday 20th at 10.30 a.m., **Important Miniatures, Stuart Relics, Jewellery, Enamels and Objects of Vertu (Dhayal)**
Tuesday 20th, **Paperweights (Bouquet)**

Very fine Arita baluster jar decorated in polychrome enamels, 17th century, 16in. high. To be sold on Tuesday, February 27th.

Wednesday 21st, **Fine Jewels (Baugrand)**
Wednesday 21st, **Printed Books (Waterford)**
Thursday 22nd at 10.30 a.m., **Pewter and Metalwork, English and Continental Oak and other Furniture (Miller)**
Thursday 22nd, **Fine Wines (Ruchottes)**
Thursday 22nd at 2.30 p.m. and Friday 23rd, **English and Continental Pictures of the 19th and 20th Centuries (Dorothea)**
Monday 26th, **Fine Later Chinese Porcelain and Works of Art (Lion)**
Tuesday 27th at 10.30 a.m., **Japanese Ceramics and other Works of Art (Oribe)**
Tuesday 27th, **Fine Technical and Decorative Watches and Clocks (Pendulum)**
Wednesday 28th, **Fine English and Foreign Silver (Jackson)**
Wednesday 28th at 12 noon **Modern Sporting Guns and Vintage Firearms (Boss)**

MARCH

Thursday 1st, **English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets (Morris)**
Thursday 1st, **'End of Bin' Sale of Miscellaneous Wines, Spirits and Cigars (Remnant)**
Friday 2nd, **Pictures by Old Masters (Elizabeth)**
Monday 5th, **English Pottery (Bentley)**
Monday 5th, **Chinese Ceramics and Works of Art (Hunan)**
Tuesday 6th, **Fine English Drawings and Watercolours (Cuthbert)**
Tuesday 6th, **Objects of Vertu (Pitta)**
Wednesday 7th, **Fine Jewels (Vever)**
Thursday 8th, **Fine Continental Furniture, Objects of Art, Eastern Rugs and Carpets (Mylne)**
Thursday 8th, **Vintage Port, Sherry, Cognac and Champagne (Forrester)**
Friday 9th, **Modern British Paintings, Drawings and Sculpture (Eleanor)**

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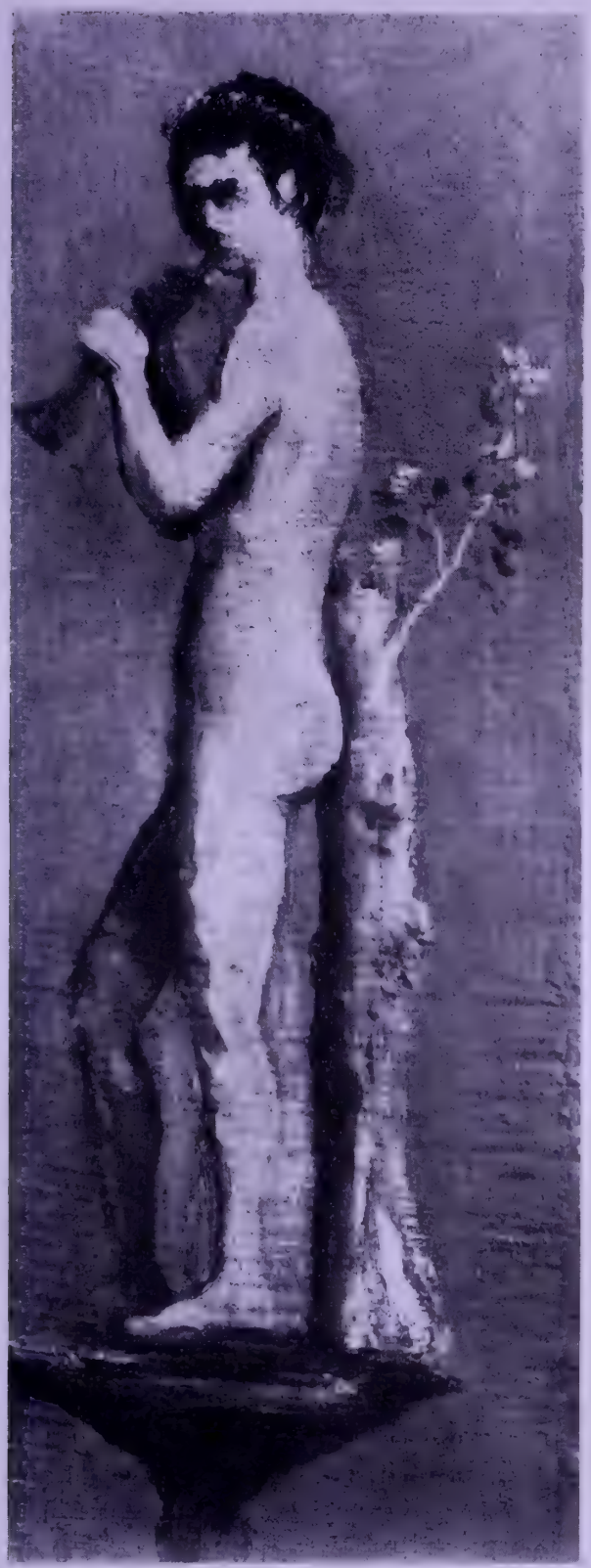

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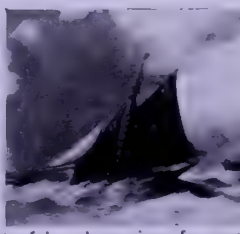

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Coffee Set. *Hennell.* 1972

M G M

GALLERIES

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Louis XIV design – mahogany case clock with elaborate ormolu mountings.

Louis XIV clock set. 3 piece. Gilt bronze.

Louis XIV Palace commode with elaborate ormolu mountings - Palace French selves - hand-painted Magnificent old Russian bronze.

Bronze bull - with marble table (hand-carved Carrara). Bronze bull signed by Isidore-Jules Bonheur (animal sculptor) born in Bordeaux on May 15, 1827. Died 1901 - belonged to the French school of painting. Attended Ecole des Beaux-Artes. In 1849 began work on the sculpture "An African Cavalier Attacked by a Lion". Remained with the Salon until 1899. Won the gold medal in 1899 and was made Knight of the Legion of Honor in 1895. It is from this artist that we have the stone lions decorating the staircase at the Palais Justice. He is also the author of the Fontainebleau Monument in memory of his sister Rosa. Many of his works may be found at the Bordeaux and Toul Museums.

Size: 41″ length
31″ height

Table is suspected to have been done also by I. J. Bonheur.

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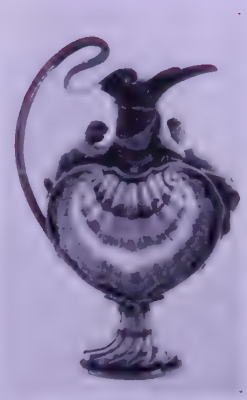
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One of a pair of biscuit groups of the Ho-ho Erh-hsien, K'ang Hsi, 8½ inches

A 'famille-verte' rouleau vase, K'ang Hsi, 18 inches

A 'famille-verte' wall cistern and cover, K'ang Hsi, 21⅜ inches

A 'famille-verte' rouleau vase, K'ang Hsi, 17¾ inches

Sotheby's

Tuesday, 27th February at 11 am and 2.30 pm

One of a pair of figures of hounds, Ch'ien Lung, 10 inches

A vase enamelled in Holland, 18th century, 11¼ inches

One of a pair of figures of hounds, Ch'ien Lung, 10 inches

One of a pair of large 'famille-rose' vases, the covers moulded with the arms of von Jabach, Ch'ien Lung, 54 inches

A 'Compagnie-des-Indes' goose tureen and cover, Ch'ien Lung, 15¾ inches

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Cornelius Springer, *A view in the square of the Hotel Kaiser Worth*, signed and dated 1879, 37 by 55½ inches

Telemaco Signorini, *Returning from the well*, signed, 24 by 47 inches

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Wednesday, 28th February at 11 am

Johannes Bosboom, *The High Altar of St. Augustine, Antwerp*, S, 40 by 33 inches

Arend Cornelis Koekkoek, *River Landscape*, signed and dated 1847, on panel, 13¾ by 18 inches

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IMPORTANT OLD MASTER PAINTINGS

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La villageoise, by Watteau, on a lacquered panel, 15 by 11½ inches

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A wooded landscape with a cottage by a pool, by Jacob van Ruisdael, signed, on panel, 15 by 17½ inches

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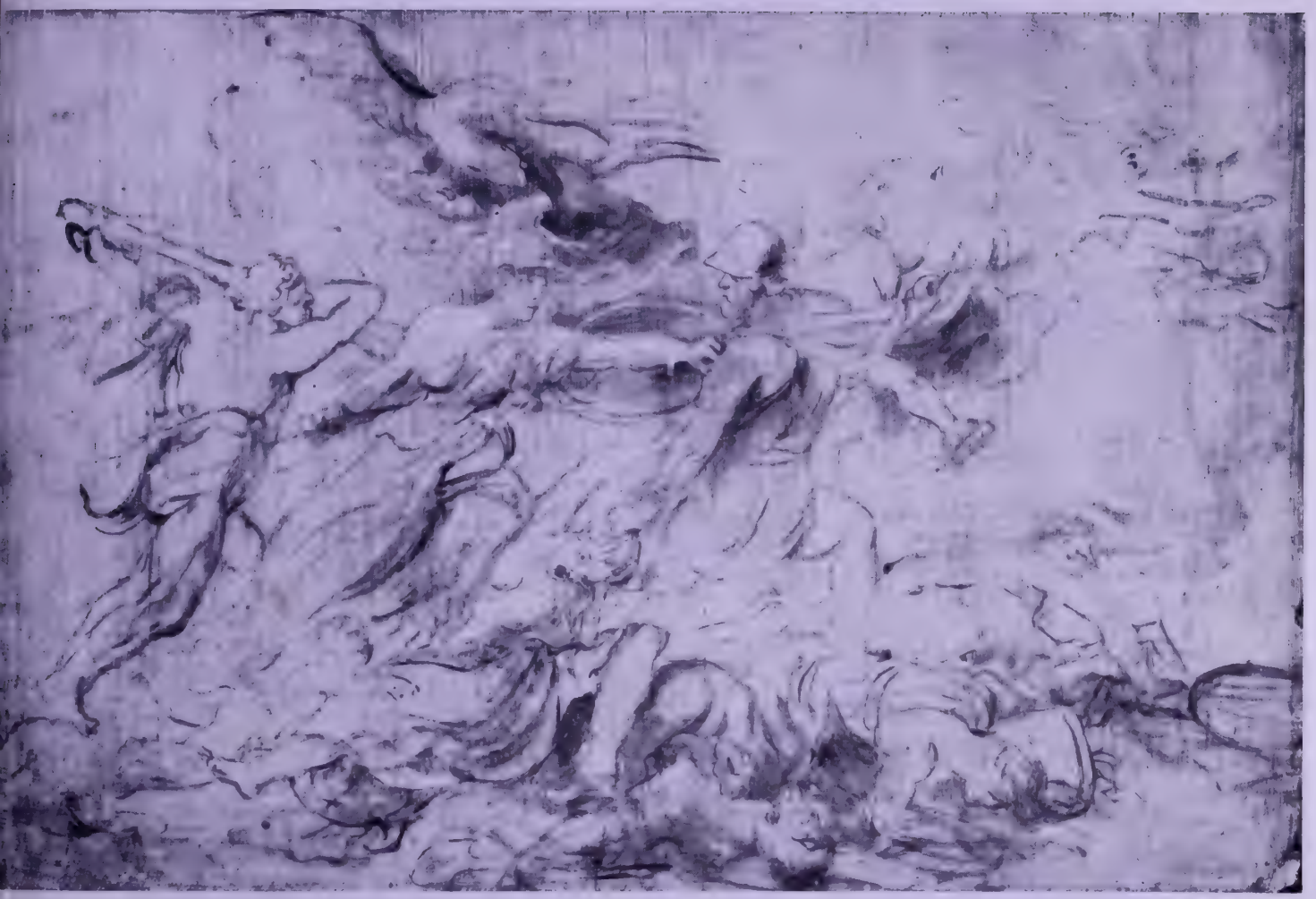

Minerva and Hercules driving away Mars, by Sir Peter Paul Rubens, on panel, 13⅞ by 20⅞ inches

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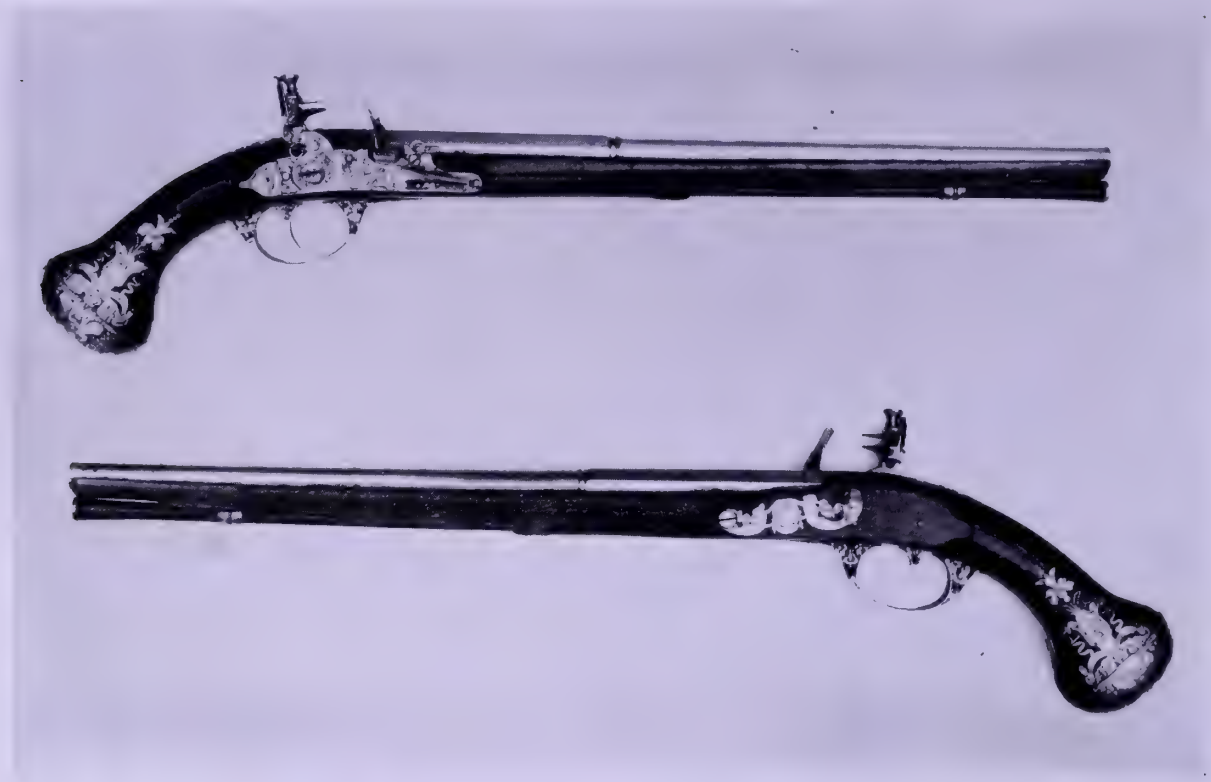

A pair of Swiss flintlock Holster Pistols by Aubert of Geneva, length 22 inches, *c.* 1660

Details of one of a pair of French cased flintlock Duelling Pistols by Nicholas Noel Boutet, presented by Gilbert Motier, Marquis de Lafayette to Simon Bolivar, length of pistol 16¼ inches, *c.* 1825

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ine English and Foreign Silver nd Plate

riday, 2nd February
nglish and Oak Furniture, ransfer Engravings, Paintings on lass and Rugs and Carpets

Monday, 5th February
ilhouettes, English and ontinental Miniatures and bjects of Vertu

Monday, 5th February and following ay
aluable Printed Books, utograph Letters and Historical ocuments

uesday, 6th February
nglish Pottery and Porcelain

uesday, 6th February
ictorian Paintings, Drawings nd Watercolours

Wednesday, 7th February at 0.30 am
ncient, English and Foreign oins in Gold, Silver and Bronze

Wednesday, 7th February
odern British Drawings, aintings and Sculpture

hursday, 8th February
nglish and Foreign Silver and late

hursday, 8th February at 2.30 pm
ighteenth, Nineteenth and wentieth Century Drawings

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aluable Printed Books, Fine rints and a few Manuscripts

riday, 9th February
ood English Furniture, Works f Art, Textiles and Rugs and arpets

Monday, 12th February
ine English and Continental lass

Tuesday, 13th March
Chinese Ceramics

Wednesday, 14th February at 10.30 am
Fine Wine and Vintage Port

Wednesday, 14th February
Impressionist and Modern Paintings and Drawings

Thursday, 15th February
English and Foreign Silver and Plate

Thursday, 15th February at Belgravia
Studio Pottery

Friday, 16th February
Continental Furniture, Works of Art and Rugs and Carpets

Monday, 19th February
Modern Sporting Guns and Firearms, Antique Firearms, Armour and Edged Weapons

Monday, 19th February and following two days
Children's Books, Drawings and Juvenilia

Monday, 19th February at 2.30 pm
Russian and Greek Icons

Tuesday, 20th February
Continental Pottery and Porcelain

Wednesday, 21st February
Old Master Paintings

Wednesday, 21st February at Belgravia
English and Continental Furniture, Papier Maché and Clocks, Bronzes and Works of Art, 1830-1930

Thursday, 22nd February
Fine Jewels

Friday, 23rd February
English Furniture and Rugs and Carpets

Monday, 26th February
English and Continental Portrait Miniatures and Russian Works of Art

Monday, 26th February
Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities, Islamic Pottery, Tibetan Tankas, Tibetan and Indian Art, African, Oceanic and American Indian Art

Monday, 26th February and following day
The Henri Vever Collection of Fine Japanese Works of Art Part II

Monday, 26th February and following day
Music, Musical Manuscripts, Russian Printed Books, Continental Autograph Letters and Historical Documents

Tuesday, 27th February at 11 am and 2.30 pm
Fine Chinese Export Porcelain, Enamels and Jades

Wednesday, 28th February
Fine Nineteenth Century Continental Paintings

Wednesday, 28th February at 11 am and 2.30 pm
Very Fine Netsuke

Thursday, 1st March at Belgravia
English and Foreign Silver and Plate, 1825-1930

Thursday, 1st March at 2.30 pm
Continental Drawings and Watercolours c. 1770-1910

Friday, 2nd March
English Furniture and Rugs and Carpets

Monday, 5th March and following day
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Tuesday, 6th March
European Porcelain

Tuesday, 6th March at Belgravia
Victorian Paintings, Drawings and Watercolours

Tuesday, 6th March at 11 am and 2.30 pm
Old Master Drawings

Wednesday, 7th March at 10.30 am
Fine and Rare Wines, Spirits and Cigars

Wednesday, 7th March
English Paintings

Thursday, 8th March
Fine English and Foreign Silver and Plate

Thursday, 8th March
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Friday, 9th March
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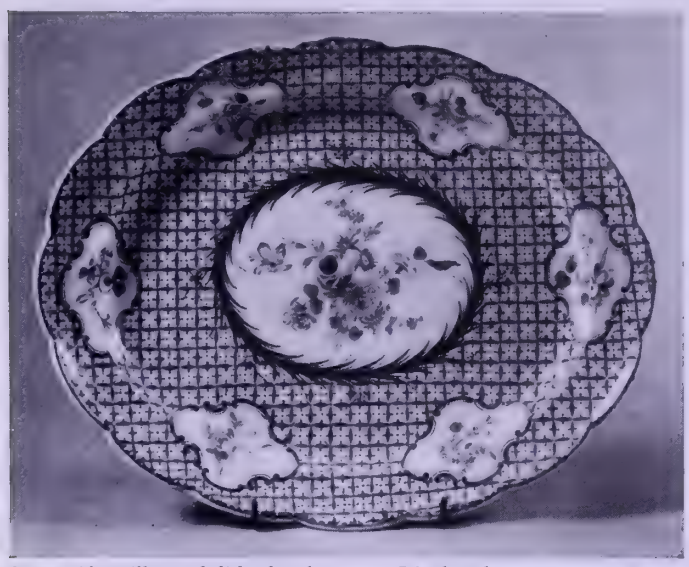

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A highly important later Stuart walnut arm chair English, circa 1680
See 'The Age of Walnut', by Percy Macquoid, page 13, figure 13 for similar example.
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Museums that go to Market

SHOULD museum curators be allowed to sell works from the museum collections? In recent months this question has been raised by two events, one in New York, one in London. The first was the denunciation by the Art Dealers' Association of America, representing the 86 leading art merchants in the country, of the Metropolitan Museum of Art and its director, Thomas Hoving, for secretly selling two paintings to the Liechtenstein branch of a leading international dealer, Marlborough Fine Art. The second was the denunciation of the Royal Academy and its President by Dr. Roy Strong, Director of The National Portrait Gallery, for putting into Sotheby's Belgravia some fine early photographs by David Octavius Hill, and the subsequent withdrawal of the photographs from the sale.

One must qualify: in neither of these cases was the prime issue whether or not museums should be able to sell. After all, the Metropolitan Museum had long been, in its unalluring official phrase, 'de-accessioning' works of art to make room for others. What the Art Dealers' Association was objecting to was not the sale, but the privacy of the sale. If Hoving had put the Henri Rousseau and Van Gogh in question on the open market, they argued, they would have brought far more. (The Metropolitan Museum also disclosed that two more of its paintings, a Modigliani and a Juan Gris, had been traded to Marlborough for two un-named works of art: this, too, was objected to by the Art Dealers' Association, on similar grounds.) Again, the Royal Academy can properly claim that it is not a public museum, accountable to the Government, but a private institution; but Dr. Strong made the point that if the photographs were put up for sale, they might be lost to Britain, an idea disputed by Mr. John Carter in a subsequent letter to *The Times*. By withdrawing the photographs from the sale, at considerable inconvenience to Sotheby's, to frustrated foreign buyers who could not be informed in time of the cancellation, and to the Academy itself, which had public-spirited plans as to what was to be done with the more-than-£30,000 the photographs might command, the President of the Academy implicitly recognized some degree of public accountability, as was perhaps proper in a great national institution whose current members are in the nature of trustees, and which charges admission fees for public exhibitions.

The two cases are totally different: yet behind both lurks the fundamental question of whether institutions in possession of important works of art should have the right to sell them when they think it desirable. The arguments against are strong. First, it is said that the whole thing depends on the original terms of bequests. The intentions of most donors are generous; but also there is a natural wish for a little immortality – the label that will tell posterity that it was the good taste and kind gift of John Smith that made this or that work available for public viewing. Are the wishes of these donors to be arrogantly overriden? And if they are, will not possible donors of the future be deterred? Few collectors are so altruistic that they would wish their names to be associated with a clever deal made by some curator of 60 years on, or a favourable swap with a commercial art gallery.

Again, it is said, taste changes. If museum and gallery curators of the past 50 years had been given *carte blanche* to sell off whatever they chose, all kinds of Victorian masterpieces now becoming recognised as such might have been dispersed and by now untraceable.

But perhaps the arguments in favour are even stronger. There is, first of all, the question of duplicates, particularly applicable in the case of coins and postage stamps. It is surely foolish for one museum to hoard seven nearly identical examples of a single coin. With paintings and drawings there is no such thing as an exact duplicate; but if a museum trying to be representative has three Holman Hunts and no Rossettis, is it not reasonable to consider selling one of the Hunts to make money to buy a Rossetti? With governments too often parsimonious to the arts, museum space is the overriding problem. Sometimes only a tithe of the existing collections can be put on show: a classic example is the Stoke-on-Trent Museum, where some of the finest English pottery languishes in the cellars. The anti-selling faction argue that the British Museum, rather than put its 'buried treasures' to market, should put them on loan to provincial museums; but this would in many cases raise security difficulties, for few provincial museums have either structural precautions or security staff adequate for protecting the more valuable objects.

One can sometimes detect in the arguments of the anti-sellers an unengaging element of chauvinism – the idea that works should 'not be allowed to go abroad'. This is selfish and ungenerous. In the case of the Hill photographs it is positively absurd. Good copies could be made of the photographs, and to all but a gaggle of photograph fanatics, looking at a photograph of a photograph is as good as looking at a photograph. The argument in favour of museums selling is akin to arguments in favour of immigration. On the latter issue, the humanitarian argument is: we live in a world, not just in a country. If people in certain parts of the world are starving, should we not be prepared to accept some reduction in our own standard of living to let some of those people come here and make their lot happier? And on the selling question, the generous attitude would be: Through the greatness of our country at a certain time of history, or through its pioneering of a particular art, we have perhaps an inordinate proportion of the world's art treasures. Should we not give other countries, less well endowed but equally deserving of culture, the chance to acquire some of our treasures? Have we a monopoly in civilisation?

Of course the last thing we need is a new race of merchant museums, run by big businessmen. But collectors (and naturally dealers) will rejoice at the chance to own things which previously could only be goggled at through glass. One recalls the words of Edmond de Goncourt, published as an epigraph to the Goncourts' far eastern art sale catalogue in 1897:

> My wish is that my drawings, prints, bibelots and books – the works of art which have been the joy of my life – should not be consigned to the cold tomb of a museum and the brutal regard of the indifferent passer-by. I demand that they shall all be sold under the auctioneer's hammer, so that the joy I had in the acquisition of each of them shall be re-given to an inheritor of my tastes.

The Hennells - a continuity of craftsmanship

PERCY HENNELL

THE eighteenth and nineteenth centuries in Britain produced a remarkable degree of craftsmanship of all kinds. In London alone there were working simultaneously throughout this period a large number of silversmiths and jewellers whose work was of such a uniformly high standard that, in the absence of a maker's mark, a piece of silver might with reason be attributed to a number of different silversmiths. Many of the latter also worked in family groups, like the Courtaulds, the Batemans and the Hennells. The latter were perhaps the most numerous of one family continuously at work over the longest period. Tribute is therefore being paid to the Hennell family of silversmiths and jewellers in an exhibition devoted exclusively to its productions opening at the Victoria and Albert Museum on March 28, closing April 29.

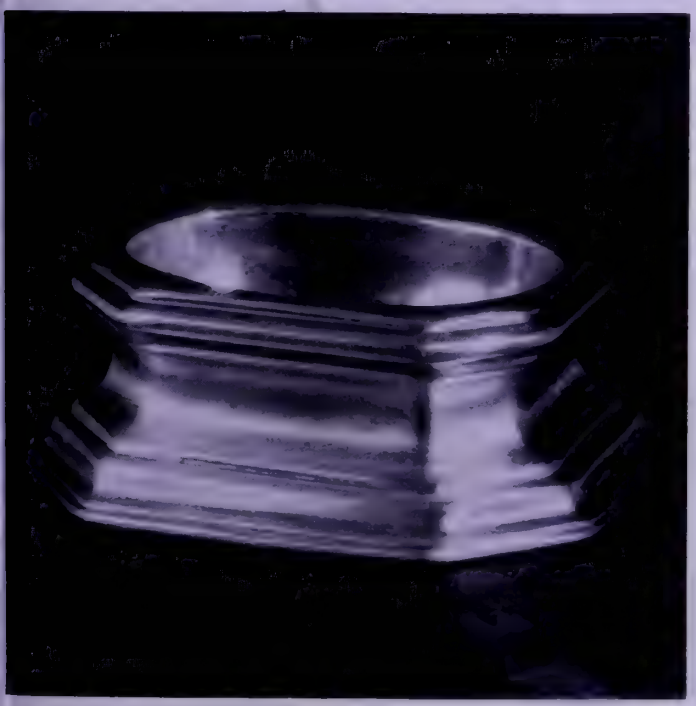
Colour plates
Silver-gilt service made for the Marquess of Londonderry in 1818 by Samuel Hennell (1778-1837).
Below left. Pair of silver and silver-gilt rosewater dishes made by Messrs. Hennell and presented by the Worshipful Company of Grocers to the Worshipful Company of Saddlers' in 1971.
Below right. Necklace in 18 carat gold set with aquamarines and diamonds of varying cuts, commissioned from Messrs. Hennell in 1970.

With such a wealth of skill specialisation became inevitable. Some workshops produced candelabra in large numbers, others, like Hannam & Crouch, were noted for their trays and salvers. Large concerns such as Wakelin & Taylor and Rundell, Bridge & Rundell employed a number of independent silversmiths to produce the various items in a single service, or even the components of a single piece; and a whole host of minor specialists in casting, spinning, piercing and engraving, of whom we have no record, were kept in more or less continuous employment to meet the demands of the Court and the leisured classes.

The Hennell family of silversmiths, with whom this article is concerned, commenced with David Hennell (1712-1785). After completing his apprenticeship to Edward Wood in 1735 he followed in his master's trade as a salt maker. Although the heavier patterns were then less fashionable some designs of small pieces, such as salts, had a long lived popularity. Thus we find that while David Hennell was making circular salts in 1737, he was still supplying the earlier trencher pattern as late as 1749. The circular lion mask design was produced simultaneously by David Hennell and Paul de Lamerie and the castings for the masks are so similar as to suggest that they may have been obtained from the same moulds.

In the surviving Wakelin & Taylor ledgers, now fortunately

1. Trencher Salt, 1736, David Hennell (1712-1785).



2. Lion Mask Salt, 1737, David Hennell (1712-1785).

3. Fluted salt, 1760, David Hennell (1712-1785).

preserved in the Victoria & Albert Museum, we find recorded the quantity of silver issued between the years 1766-1773 and 1797-1803 to three generations of the Hennells, together with a complete inventory of what they fabricated with it and how much they received for their labours. It appears that they were expected to supply white or blue glass liners and salt spoons, also to carry out repairs to existing pieces as and when required. An entry for 18th July, 1767 (David Hennell & Son) records:

By 2 chaised salts & spoons to match 5 oz. 8 dwts. .. 16s. 0d.
By doing up 4 salts and spoons as new ..... 4s. 0d.
By 8 glasses ..... 3s. 4d.

In an entry during the period 29th October, 1766, to 31rd October, 1767, Hennells account to Wakelin & Taylor for 230 ozs. of silver used in the production of 53 salts and various small items including the supplying of 111 glass liners. For this they received a total of £33. 9s. 1d. Even allowing for today's difference in the value of money, they clearly had to work hard to make a living. Their apprentices, too, were bound by their indentures to serve their master day and night and lived in, a necessary precaution having regard to the quantity of plate which they held on their customers' behalf at a time when lawlessness was prevalent and an established police force was non-existent.

In 1766 David's fifth son Robert (1741-1811), who had

4. Festoon salt, late example of 1777, Robert Hennell (1741-1811).

5. Pierced bird salt, 1771, Robert Hennell (1741-1811).

been apprenticed to his father, was 25 years old and was closely engaged in a father and son partnership with a joint mark D R H but still mainly as salt makers. In 1769 the circular gadrooned pattern was no longer the height of fashion and they had commenced producing the festoon design of applied swags and medallions on a plain ground. By 1770 the prevailing taste had changed to pierced work and in 1772 they were supplying in increasing numbers pierced festoon salts and coasters or 'bottle stands' and 'Fine Pierced Bird Salts'. The Classical Revival introduced by Adam provided Robert Hennell with ample opportunity to display his skill in this branch of the craft and undoubtedly established him in the beginning of the successful career that has made him probably the most collected member of a long genealogy of silversmiths. In this connection the Wakelin & Taylor records are missing for the 24 years from 1773 to 1797, and as silversmiths usually left little of a biographical nature there is consequently a gap in the recorded progress of the firm over that period.

David died in 1785 but as Robert entered his own mark in 1773, when his father was 60, it is probable that by that time the older man had retired. The major expansion in the family business took place with the third generation. In 1778, Robert's nephew, also Robert, became apprenticed to him as did two of his own sons, David in 1782 and Robert Junior, in 1786. Later a fourth son, Samuel, was made free by patrimony and also joined the firm.

In 1795 Robert registered a joint mark R H / D H with his own son

6. Pierced festoon coasters or bottle stands, 1772, Robert Hennell (1741-1811).

7. Epergne, 1785, Robert Hennell (1741-1811).

David and in the same year they produced 24 silver-gilt dessert plates engraved with arms of George III which now belong to Her Majesty the Queen. Later, in 1799, they made a coffee pot on a deep galleried burner with several other pieces for Admiral Nelson for use in the Victory.

In 1797, when the next entries in the Wakelin & Taylor ledgers are available, the Hennells are recorded as producing 'Roman, fluted, waved, bulged, wedgewood, and engraved teapots'. By 1802 under the marks of RH DH SH and later RH SH, it is difficult to estimate the large quantity of matching tea equipages, sauce boats, trays and standishes that they produced. The year 1808 marks the point where the family business divides into two distinct lines of descent (see family tree).

Robert, son of John, left Foster Lane, where for 23 years he had been the engraver to the family business, and set up on his own at Windmill Court, Smithfield with Henry Nutting, registering the mark HN RH. The partnership was short lived since five months later he re-registered with a new mark of *R.H.* in a cut cornered rectangle. Then followed a descent of the next two generations - Robert's son Robert, and grandsons Robert and James Barclay - during which time this side of the family reached its most prolific period. There could hardly have been a style or change of fashion unreflected in their productions for the rest of the century.

The year 1824 saw the completion of an extensive service in silver-gilt for the British Embassy in Paris. This comprised 8 wine pails, 4 soup tureens, a number of dishes, a large engraved charger with a heavy cast border and a set of communion plate.

Notwithstanding the demands of extravagant opulence, the firm was still manufacturing articles of timeless elegance and simplicity, such as the Argyle illustrated carrying the date for 1832. This side of the family continued through the Victorian era, just failing to reach the twentieth century, and ended with the death of James Barclay in 1899.

Reference must now be made to the Hennell's as jewellers. After Robert, son of John, left Foster Lane to set up on his own, Samuel, who had served no apprenticeship but was made free by patrimony had been working in partnership with his father and brothers. After his father died in 1811 Samuel entered his own mark of an *S.H.* in an incurved rectangle. In 1814 he entered a joint mark with John Terry who married his niece Susan but later continued to re-register his own mark until 1818.

Samuel's second son Robert George, born between 1800 and 1803, decided in 1835 to enter the jewellery trade, and although he never ceased to produce small quantities of plate the emphasis in this branch of the family was for the next 130 years to be upon jewellery. This business was carried on at No. 4 Southampton Street, London (later known as Southampton Place). Situated in the then exclusive residential area of the Bedford Holborn Estate, the lease granted by the Duke of Bedford prohibited a shop front or any external indication of the nature of the business carried on within.

Robert George worked almost exclusively for the nobility at a time when Britain was at the height of her power. The designers at 'No. 4' created an endless succession of magnificent jewellery to meet the taste and requirements of a wealthy and discriminating clientele, among whom was the 2nd Duke of Wellington who in 1860 commissioned a necklace of 660 pearls. Later, in 1901, to the design of Walter Lonsdale, the firm produced a superb gold and enamelled Mayoral Chain and Badge of Office for the Borough of Holborn. It consisted of twenty-four links, eight of which contained enamelled devices indicative of four parishes, Lincolns Inn, Grays Inn, an enamelled letter *H* surmounted by a civic crown and the arms of the Duke of Bedford, first Mayor of Holborn. The design of the badge was based on that of the Holborn Borough Seal in an oval framework and in the early Renaissance style.

The fact that jewellery is not subject by law to marking regulations makes it extremely difficult to identify with complete accuracy the origin of specific examples. Additional complications arise with the resetting of earlier pieces in platinum to meet the changing fashion. This was demonstrated at an exhibition of jewellery held at Goldsmiths' Hall in 1961. A fine necklace and pendant containing 40 large diamonds, and made in 1895, had been broken up and reset by Hennells between the wars. The earlier records of the firm were almost certainly destroyed during the first world war, but R. G. Hennell & Sons (as it had become when Edward and Montague of the next

8. Fluted and engraved teapot, 1788, Robert Hennell (1741-1811).

9. Argyle, 1832, Robert Hennell (1763-1840).

generation joined their father) employed their own designers and we are fortunate in the possession of innumerable perfectly executed drawings of their designs. The existing Stock Books, unique of their kind, and still in use today, go back to 1887 and are full of the day-to-day coloured drawings of A. W. Tutt, their manager until he died in 1947. In 1928 C. L. Bruno, who was unique as a designer both of silver and jewellery, was appointed chief designer to the company and it is from his inspiration that the current progress in modern silver and jewellery stems. He taught at the Central School of Arts and Crafts and will be remembered by many of his students for his profound knowledge of methods and materials and also as a supreme exponent of the taste of his period. He died in 1955.

The thread of historical continuity has never been broken by the pressures of the times, and today the two old established concerns of E. Lloyd Lawrence founded in 1830 and Frazer & Haws, founded in 1868 by two gentlemen who had previously worked at Garrards, jewellers and goldsmiths to George III, are both incorporated in the present company of Hennell Ltd.

In the age old system of marking plate, the complete interdependence of the designer, manufacturer and the original retailer is seldom apparent. However, on 23rd June, 1971, the 235th anniversary of the first recorded mark by David Hennell, a new tradition was created in the registration at Goldsmiths'

10. Wheatear basket, 1854, Robert Hennell (1826-1892).

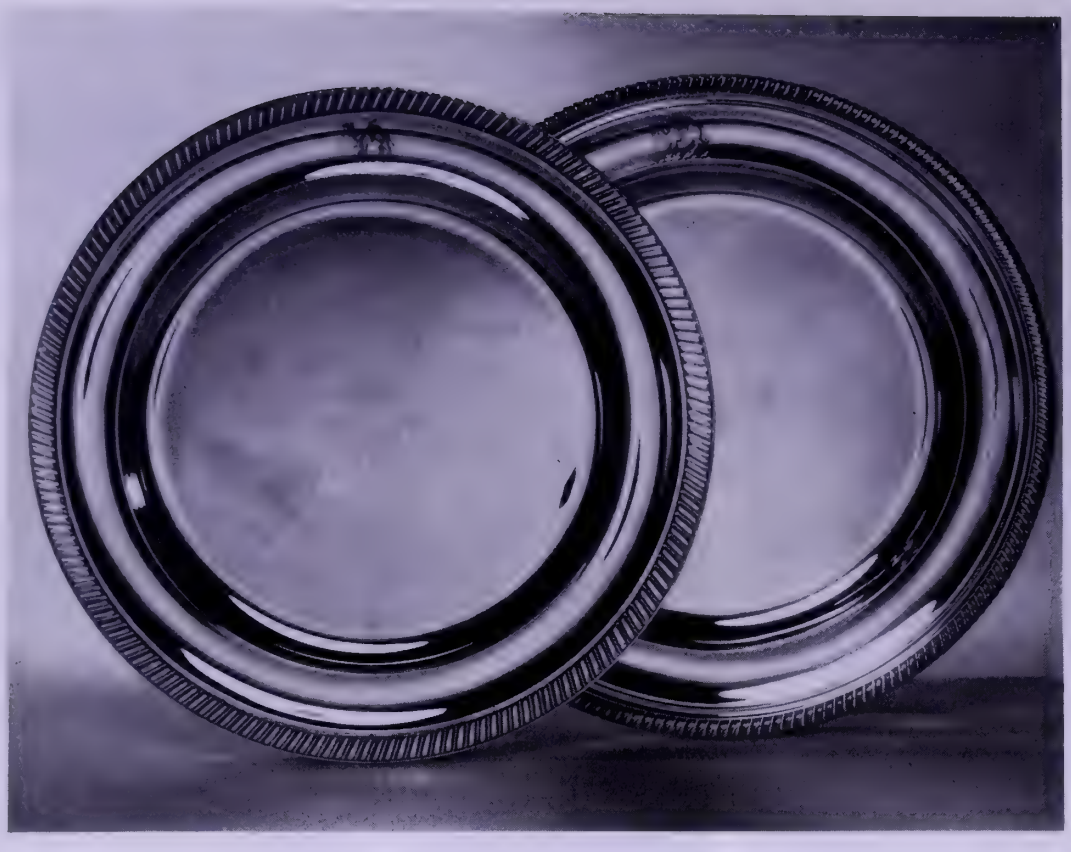
11. Presentation water jug designed by C. L. Bruno, R. G. Hennell & Sons, 1952.

Hall of the joint mark of Hennell Ltd., Goldsmiths and Anthony Elson, the brilliant designer manufacturer, now so closely identified with the company's productions.

The period following the Second World War has presented unprecendented changes of taste and direction in all the creative arts and crafts. Simplicity and complexity have taken their turn to subside and re-emerge, guided by the external whim of fashion which cannot however shake the inherited standards of craftsmanship of those who have been in the front rank of designers over a period of nearly 240 years. The Victoria & Albert Museum exhibition commemorates this remarkable continuity of craftsmanship.

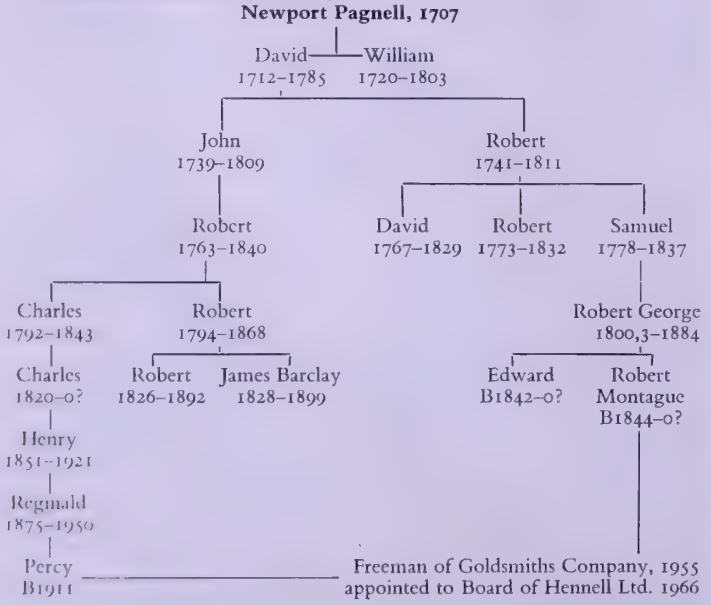
Percy Hennell, the author of this article, photographer, sculptor, poet, designer and archivist of the Hennell family is of the eighth generation in direct descent and the leading and ultimate authority on the silver marks of the family. He would like to thank the following for kindly permitting the reproductions concerned: the Londonderry Trust for the silver-gilt service by Samuel Hennell of 1818, the owners of the diamond and aquamarine necklace by Messrs. Hennell of 1970, the owners of the water jug of 1952 and the commemorative cup and cover of 1953; The Worshipful Company of Saddlers for their rosewater dishes of 1971; and the Victoria and Albert Museum for making available the Wakelin and Taylor ledgers; and Mrs. Elaine Barr, for her kind co-operation in the preparation of this article.

12. Commemorative cup and cover designed by C. L. Bruno, R. G. Hennell & Sons, 1953.



13. Two dinner plates made for the Worshipful Company of Grocers, the right hand example made by Samuel Hennell, 1835, and the left one by Hennells, 1971.

Robert Hanwell or Hennell, Pastor of Reformed Church of Newport Pagnell, 1707



14. Aquamarine and diamond necklace forming two bracelets and clip-on head ornament. Drawing from Hennell stock book, 1936.

Giuseppe de Levis of Verona - a bronze founder and sculptor of the late sixteenth century 2 - Figure style

CHARLES H. F. AVERY

IN the first article on Giuseppe de Levis (*The Connoisseur*, November, 1972) his production of bells and mortars was concentrated on because it is from them that we learn most about his clientele and the period during which he operated. It will be remembered that a number of dates, ranging from 1585 to 1600, are to be found on artefacts bearing his signature. It is not possible at present to be certain which side of this short span of fifteen years the rest of his career extended, though the general presumption is that it continued into the seventeenth century. Judging by the coats of arms on the bells, Giuseppe's services were in demand not only in Verona, which was obviously the centre of his operations and perhaps his native city (as its name appears proudly in every single signature), but throughout northern Italy, as far afield as Genoa and Milan and nearer home in Mantua. The absence of customers from Padua and Venice is hardly surprising in view of the number of foundries which flourished in both cities on the strength of centuries of experience: as long before as 1300 Bertuccio had cast a pair of monumental bronze doors for San Marco, while Andrea Pisano relied on expert craftsmen from Venice

***Colour plate.* Giuseppe de Levis, Inkstand with *Christ and the Samaritan at the Well.* Private collection, London.**

1. Giuseppe de Levis, *Deposition*. Staatliche Museen, Berlin-Dahlem.

active and the native tradition, which had relied largely on a close imitation of the Antique, seems to have reached an impasse. What amounted therefore to a stylistic rebirth was occasioned by the arrival of a famous master of the High Renaissance in Florence and Rome, Jacopo Sansovino (1486–1570).[2] Fleeing from the aftermath of the Sack of Rome in 1527, Jacopo brought with him a knowledge of whole new fields of ancient sculpture that had only recently come to light, particularly examples of the Hellenistic style such as the famous group of *Laocöon and his Sons*, excavated in 1506. He was a classicist by comparison with Michelangelo, who used his knowledge of ancient sculpture to very different ends, and his style of easy grace and harmony was closer in spirit to Raphael. It could easily be grafted on to the Venetian tradition with its bias towards antiquity. Jacopo was able to revivify this style by bringing to bear the exciting new possibilities of suggesting movement and emotion that had been developed in central Italy in the last decades of the Quattrocento and the first of the Cinquecento.

In fact Jacopo's style had much in common with that of the Paduan bronze artist Andrea Riccio who, as we now know, had received part of his training in Florence.[3] Venetian connoisseurs' long familiarity with Riccio's graceful and vivacious bronze statuettes would have made them receptive to the introduction of a similar style for sculpture on a monumental scale and this may partly have accounted for Jacopo's immediate success. Sansovino provided somewhat belatedly an equivalent in

when making the first set of bronze doors for the Baptistry in Florence (1329). Later, Donatello's decade of activity for the Basilica of Sant'Antonio in Padua (1443–54) had promoted the growth of artistic bronze casting there almost to the level of a local industry. Padua became a famous centre for the production of small statuettes and artefacts: Donatello's pupil Bartolommeo Bellano and Bellano's more famous pupil Andrea Riccio continued the tradition well into the sixteenth century, while round them flourished other less well-known masters like Severo da Ravenna, as well as a host of skilled craftsmen whose names we shall never know. Later in the century Padua was still an important focus of sculpture in bronze, producing a number of artists such as Tiziano Minio (1517–1552), Francesco Segala (active 1569, d.1593) and Tiziano Aspetti (1565–1607) who worked both there and in Venice.[1] By this time Padua was completely dominated politically and artistically by Venice, the wealthy centre of a maritime and mercantile empire.

Venice had always supported one of the most vigorous schools of sculpture in Italy, but by the 1530s there were no major sculptors

2. Guglielmo della Porta or Alessandro Vittoria, *Deposition*, marble. Castello Sforzesco, Milan.

3. Guglielmo della Porta, *Deposition*, drawing. Düsseldorf.

sculptural terms to the High Renaissance style that had already been achieved in painting by Giorgione and Titian in the first decades of the century. Perhaps influenced by the local expertise in bronze casting, he turned to this medium for many of his statues and reliefs throughout a long and successful career that ended as late as 1570.

In the 1540s a second major sculptor emerged in Venice.[4] This was Alessandro Vittoria (1525–1608), a native of Trento who had been trained largely in Vicenza and subsequently worked with Sansovino, at least initially after his arrival in Venice. Vittoria contrived to invigorate the elegance and idealism of his master's style with some of the muscular torsions and emotional strength of Michelangelo. He also developed a type of standing figure with a pronounced *contrapposto* and clad in broad spiralling swathes of drapery which became a useful and widely imitated formula, particularly for small bronzes. His other distinct contribution was the establishment of the portrait bust as a major class of Venetian sculpture. Such busts were in great demand with Vittoria's patrons, judging from the large numbers that survive in terracotta, marble or bronze.

The homogeneous range of styles established by Sansovino and Vittoria affected younger sculptors throughout the Veneto, not only in Padua but in Verona too. In fact, Jacopo's first work in northern Italy had been the monument to Gelasio Nichesola (d.1527) in Verona Cathedral. Much later his pupil Danese Cattaneo (ca.1509–1573) executed a public monument there and the Fregoso altar in Sant'Anastasia (1565). The most gifted Veronese sculptor, Girolamo Campagna (1549–1626), trained with Cattaneo while working on this altar.[5] However he was too talented to be retained by his native city and followed his master back to Venice, becoming a major figure in the 1580s and 1590s. Campagna did not return to Verona except to produce a fine monumental *Annunciation* group for the Palazzo del Consiglio in 1606–10.

It is thus apparent that Verona, although provincial by comparison with Venice, was by no means out of touch with artistic developments in the capital and could summon up resources from time to time to tempt important sculptors to undertake major commissions. Nevertheless, the more mundane sculptural requirements of her citizens were not sufficient to merit the undivided attention of a really successful artist. It is understandable in this context that a relatively minor talent, such as that of Giuseppe de Levis, could make a respectable living from a foundry business that catered to all the neighbouring towns,

4. Alessandro Vittoria, *Nativity of the Virgin*, marble. S. Giuliano, Venice.

5. Alessandro Vittoria, *Feast of the Goa*
Victoria and Albert Museum.

6. Angelus de Rubeis and Giuseppe de Levi
St. John the Baptist. San Giorgio, Verona.

casting bronzes sometimes to his own and sometimes to other's designs. In one instance his collaboration with another sculptor is attested by a specific inscription and one frequently comes across artefacts bearing his trademark which seem to be closely derived or even moulded from compositions thought to be by other artists in the Veneto-Paduan ambiente. Plagiarism of decorative motifs at this level amounts to no more than an acknowledgment of what was in fashion in the metropolis and a satisfaction of a demand among his patrons. In the case of Giuseppe there seems to be a particular overlapping of styles with the foundry of Niccolò Roccatagliata in Venice, and it is not always possible to determine which of them invented a particular motif and which borrowed it.[6]

However, the fact that Giuseppe's trademark appears even on bronzes of secondary quality and is not confined to his obvious masterpieces tends to suggest that he always set his stamp upon products of his workshop, unlike Roccatagliata. Nevertheless there is a preponderance among Giuseppe's signed bronzes of pieces that are apparently unique and do not seem to have been mass-produced for the open market. They exhibit the imagination and originality of an artistic personality that can be clearly distinguished from those of the other sculptors of his day. The charming idiosyncracies of Giuseppe de Levis' style and the varied sources from which he drew inspiration give his bronzes a fascination which has made it seem worthwhile to write the present account, with a view to focusing attention on them as an intriguing byway of Mannerist sculpture, while freely admitting that they do not constitute a milestone on the main highway of development in style.

In spite of the fact that De Levis' bronzes, for all their peculiarities, bear the unmistakable stamp of the Veneto-Paduan milieu of the late sixteenth century, there has been some specula-

tion about his training. This has come about because of a bronze relief showing the *Deposition of Christ* that bears his signature (No. 1).[7] It has long been recognised that this bronze is a straightforward cast made from a small marble relief now in the Castello Sforzesco, Milan (No. 2).[8] The crisper detail and the immediacy of the marble prove that it constitutes the original of a composition that was well-known and loved, to judge from the existence of at least one contemporary 'squeeze' in *cartapesta* and two or three bronze variants probably by other artists.[9]

Clearly the authorship of the undocumented marble relief is of more than academic interest, in that it represents one of the sources from which Giuseppe could have drawn inspiration. On the other hand it should not be forgotten that there need have been no direct connection between him and the sculptor of the marble: his bronze could have been made long after the marble had left the studio where it was carved, or it could have been taken at second hand from another cast in stucco or terra-cotta. In any case the marble has been attributed in two different directions and this in turn has given rise to alternative hypotheses about Giuseppe de Levis' formation. On one hand undeniable similarities between this rather unusual composition and a number of pen sketches by Guglielmo della Porta in his 'Düsseldorf Sketchbook' (No. 3) have suggested that he was author of the marble; though strangely enough there are no totally persuasive analogies among Guglielmo's authentic sculpture in this medium.[10] On the other hand, there are correspondences with reliefs by Alessandro Vittoria[11]: in his *Nativity of the Virgin* which forms the antependium of his signed altar in San Giuliano, Venice (No. 4), the elongated figures, mannered poses and above all the swirling circles of drapery flying out behind the figures present remarkable analogies with the *Deposition*; and in a bronze relief depicting the *Feast of the Gods* (No. 5) recently attributed to Vittoria[12] and datable to the 1570s, the vertical layering of the figures and the encircling curves containing the foreground group correspond closely with compositional ideas manifest in the *Deposition*.

The connection of the marble with the sketches of Guglielmo della Porta has carried the day hitherto (Planiscig's hypothesis that Vittoria could have come by one of these drawings and based a composition on it being in my view rather far-fetched). Nevertheless the identification of the *Feast of the Gods* as a work by Vittoria puts new evidence before the court which serves at least to balance the scales, even if it does not tip them decisively in favour of his authorship of the *Deposition*. Finally, if one were to assume topographical proximity between the author of the marble and our bronze founder, the idea of the *Deposition* having originated in Venice is far more attractive than an otherwise unsupported hypothesis that De Levis came to cast it after travelling to Rome as a pupil of Guglielmo. If Giuseppe was a native of Verona he had no need to go to Rome to learn bronze technique and, quite apart from this, there are no other signs of an influence from Guglielmo in his signed works.[13] The latter died in 1577, while Giuseppe's first dated piece is from 1585, which makes a relationship rather unlikely, whereas Vittoria survived until 1608. In any case the final solution of the problem must await additional evidence. But at least the implications for Giuseppe de Levis have been elucidated.

The best documented case of Giuseppe's casting bronzes from the designs of another artist is presented by a pair of statuettes which crown the twin holy-water stoups in the church of San Giorgio Maggiore in Verona (Nos. 6 & 7). The precise wording of the inscriptions round their bases proves that in this instance he was acting purely as a foundryman: the *St. John the Baptist* (No. 6) bears the name *IOSEPH DE LEVIS* followed by *F* (for Fecit), which indicates that he actually 'made' the figure; while the *St. George* (No. 7) has the name *ANGELVS DE RVBEIS* qualified by *IN* (for Invenit), implying that he

7. Angelus de Rubeis and Giuseppe de Levis, *St. George*. San Giorgio, Verona.

8. Angelus de Rubeis (attrib.), *Hercules and the Hydra*. Formerly on loan Victoria and Albert Museum, front.

9. Angelus de Rubeis (attrib.), *Hercules and the Hydra*. Formerly on loan Victoria and Albert Museum, side.

designed the piece. Now the two figures function as a pair and are identical in style and finish and so their inscriptions may be read as a connected statement that one man was responsible for the design of the pair and the other for casting them. The elegant poses and powerful modelling of these statuettes must therefore be due to a sculptor called Angelo de Rossi (or some such surname, by translation back from the Latin). He is entirely unknown in any other connection but was evidently a sculptor of considerable merit employing a style that is absolutely typical of the best work of this period.[14]

The only other bronzes which might be connected with him on grounds of style alone are a pair that were recently on loan in the Victoria and Albert Museum representing *Hercules and the Hydra* (Nos. 8 & 9) and *Neptune* (No. 10).[15] A minor, but distinctive, feature that they share with the San Giorgio bronzes is the low plinth with a sinuously moulded profile and decorated with a frieze of acanthus leaves, which is cast in one with the statuette. This treatment is quite unusual in Venetian bronzes, which normally have a perfectly plain base with a rectangular profile. The main ground for connecting the four statuettes is however the treatment of the facial features and hair: the correspondence is closest between the *St. George* in Verona and the *Hercules with the Hydra,* who have the same pointed nose, the same almond-shaped eyes with sharply chiselled lids and the same high cheekbones, while their hair and beards are treated in the same tight curls, freely modelled in the wax. Furthermore, the dragons writhing in their death throes about the feet of the two heroes are characterised in the same way and are modelled with same fleshy plasticity. Like the figures in Verona, this *Hercules* is a unique example of a rather distinctive composition. His companion *Neptune*, though identical in treatment, is a variant of one of the models by Alessandro Vittoria that occurs most frequently, probably because of its symbolic significance for the maritime city of Venice. Vittoria's *Neptune* normally turns up paired with a *Juno,*[16] and the substitution of a *Hercules* in this instance is surprising, especially as they both stand on the left leg and have the right knee bent; so that they lean in the same general direction and not in opposite ones, as is more normal. That they are a pair, or at any rate part of a set, is however proved by the identical moulding round the bases, which has been remarked upon. The relationship of the three unique bronzes, two of which are certainly modelled by Angelus de Rubeis, to Vittoria's *Neptune* is in any case indicative of their proximity to the style then in vogue at Venice.

The name of Rubeis may be read with difficulty on a label cast inside one other bronze which bears the standard trademark of Giuseppe de Levis, a fantastic inkstand dated 1599 (Nos. 11 & 12).[17] It consists of a shallow bowl supported by three winged dragons whose front paws rest on volutes below (No. 13). Three harpies with legs and arms tailing off into foliate ornaments (as in Giuseppe's favourite frieze applied to bells and mortars) are interpolated between the dragons, while on the lid sit three elegantly posed nude women, presumably the *Three Graces:* the surface of the lid is decorated with grimacing masks and yet more three-dimensional volutes. These disparate elements are welded together ingeniously into a coherent and harmonious design. While the surface treatment and detailing are rough, the three female figures (No. 14) are gracefully composed and their faces and hair carefully rendered, rather

10. Angelus de Rubeis (attrib.), (after Alessandro Vittoria), *Neptune*. Formerly on loan Victoria and Albert Museum.

11. Angelus de Rubeis and Giuseppe de Levis, Inkstand with the *Three Graces*, 1599. Metropolitan Museum of Art.

12. Angelus de Rubeis and Giuseppe de Levis, Inkstand in No. 11, signature.

13. Angelus de Rubeis and Giuseppe de Levis, Inkstand in No. 11, detail of a dragon.

as in the little *Abundance* forming the handle of one of Giuseppe's bells (see Part I, No. 15). The inkstand, which seems to be unique, may be accounted one of the best decorative utensils to have issued from the De Levis, or indeed any other north Italian, foundry at the turn of the century.

Another inkstand entirely different in design and feeling constitutes Giuseppe's masterpiece in bronze on this scale. Again unique, his *Christ and the Samaritan at the Well* (colour plate and No. 15) is one of the most ambitious and successful small-scale groups from this period.[18] In this case, the trademark (No. 16) is not accompanied by any mention of the name of Rubeis and we may therefore legitimately assume that the design and modelling are Giuseppe's own. It is no surprise if the pose of Christ and the female type of the Samaritan seem closely related to those that we have reason to associate with the mysterious Rubeis: their relationship was obviously equable and mutually advantageous, judging from the joint signatures on the San Giorgio bronzes. It is a tribute to Giuseppe's technical expertise that the whole complex consists of a single lost-wax casting and not, as one would expect, of a number of individual elements brazed or screwed together. The various decorative motifs may be paralleled elsewhere in his *oeuvre*, but the monumentality and depth of feeling manifested in the main group are almost without parallel in the field of small bronzes of this period.

The most unexpected example of Giuseppe de Levis' capacity as a sculptor is a bust of a man recently acquired by the Walker Art Gallery, Liverpool (No. 17).[19] The head is cast in bronze while the shoulders and pedestal are carved from a single piece of mottled red Verona marble. When a long retaining screw is undone, these two components may be taken apart, revealing the artist's signature and the date 1600 cast in relief on the inside of the neck (No. 18). Unfortunately the sitter is no longer identified; though at one time his name may have been recorded on a label of marble or bronze which could have been accommodated in the slot on the front of the pedestal. The carving of the drapery over the shoulders is very generalised,

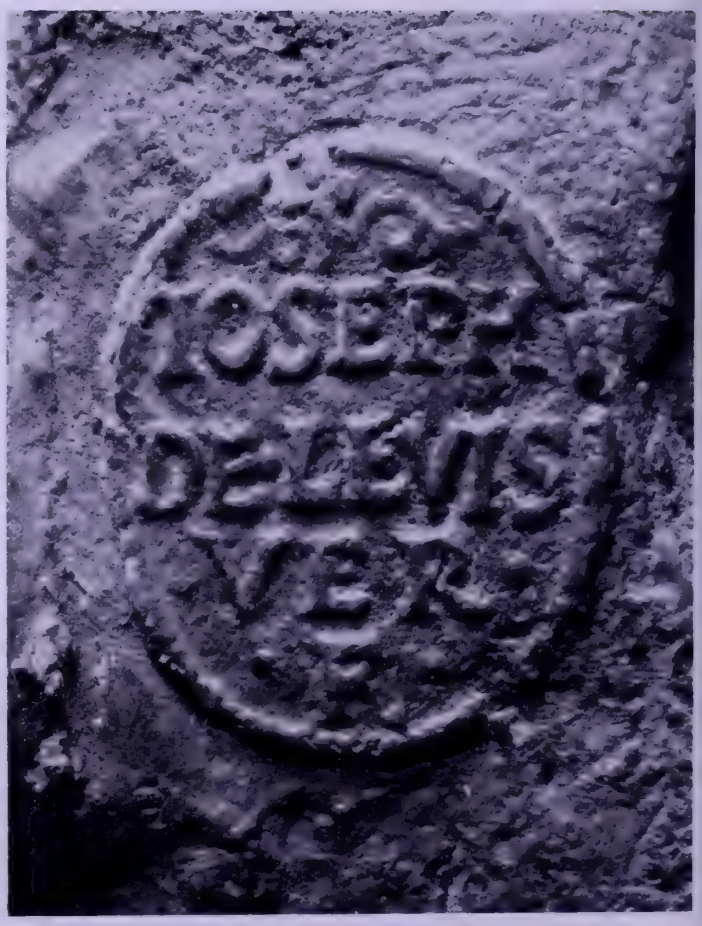
14. Angelus de Rubeis and Giuseppe de Levis, Inkstand in No. 11, detail, the Three Graces.

15. Giuseppe de Levis, Inkstand with *Christ and the Samaritan at the Well.* Private collection, London, rear view.

partly on account of the intractability of this particular type of stone and perhaps partly because realistic detail would be lost amidst the attractive, natural patterning of the white veins in the red marble. Visually this patterning provides a substitute for the imitations of brocade which frequently feature on contemporary portrait-busts by Alessandro Vittoria and his circle in Venice.

Intentionally the most striking feature of the bust is its head; the modelling in boldly defined volumes conveys an impression of a forceful personality and bespeaks a confident portraitist. While fundamentally conforming to the tradition of Venetian High Renaissance portraiture, which had been initiated by Jacopo Sansovino in the head of his full-length bronze of Tommaso Rangone outside San Giuliano in Venice and continued by Vittoria in a series of penetrating portrait-busts of Venetian Doges and Senators, our sculptor managed to maintain a distinct and remarkable individuality. The emphatic bone-structure of the face, the panache of the locks of hair sweeping up from the forehead and the intensely expressive eyes, with their almost hypnotic stare, all contribute to an image that is more dramatic than many of the busts by more celebrated sculptors.

By contrast with the more mundane artefacts produced in his foundry, it will be seen that the bust gives an entirely new dimension to our picture of Giuseppe de Levis' artistic personality and its discovery necessitates a reappraisal of his status among the bronze sculptors who were active in the Venetian Republic at the turn of the sixteenth and seventeenth centuries.



16. Giuseppe de Levis, Inkstand in No. 15 & colour plate, signature.

17. Giuseppe de Levis, *Bust of a Man*, 1600. Walker Art Gallery, Liverpool.

NOTES

1. For all these sculptors and those mentioned below see the still fundamental survey: L. Planiscig, *Venezianische Bildhauer der Renaissance*, Vienna, 1921; and for the more important among them: J. Pope-Hennessy, *Italian High Renaissance and Baroque Sculpture*, London, 2nd ed. 1970. For their small bronzes see H. R. Weihrauch, *Europäische Bronzestatuetten*, Brunswick, 1967.
2. G. Mariacher, *Jacopo Sansovino*, Milan, 1962.
3. G. Pollard, A document for the career of Riccio, in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XIII, 1969.
4. F. Cessi, *Alessandro Vittoria scultore*, I & II, Trento, 1961–2.
5. P. Rossi, *Girolamo Campagna*, Verona, 1968. W. Timofiewitsch, *Girolamo Campagna*, Munich, 1972.
6. Cf. A. F. Radcliffe, *European Bronze Statuettes*, London, (*The Connoisseur* and Michael Joseph) 1966, pp. 82–6.
7. Staatliche Museen, Berlin-Dahlem, inv. no. 7311, reproduced by kind permission; formerly in the Figdor Collection, Vienna (cf. Planiscig, *op.cit.* p. 633). See also W. Gramberg, Der Veroneser Bildhauer Giuseppe de Levis und Guglielmo della Porta, in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, N.S.XI, 1937 pp. 180–2.
8. Formerly in Museo Poldi-Pezzoli: cf. S. Vigezzi, *La Scultura in Milano*, Milan, 1934, No. 613, pl. 34. Photo reproduced by kind permission of the Musei Civici Milano.
9. (a) *cartapesta*: Staatliche Museen, Berlin-Dahlem, inv. no. 7312, formerly in the Figdor Coll., Vienna: cf. Planiscig *loc.cit.*, pl. 710. (b) bronze: Univ. of Michigan Mus. of Art (ex-Pierpoint-Morgan Coll. New York): exhib: *Renaissance Bronzes in American Collections*, Smith Coll., Northampton, Mass., 1964, no. 24. Planiscig, *loc. cit.* pl. 704. (c) bronze: Univ. of Notre Dame Art Gallery, Indiana. (d) bronze-gilt: Cf. E. Molinier, *Collection Emile Gavet, Catalogue Raisonné*, Paris, 1889, No. 221, pl. XXVI – as Jacopo Sansovino.
10. *Pace* W. Gramberg, *loc.cit.*, p. 181, fig. 193. For the drawing see also W. Gramberg, *Die Düsseldorfer Skizzenbücher des Guglielmo della Porta*, Berlin, 1964, II, No. 88.
11. Planiscig, *loc.cit.*
12. Victoria and Albert Museum, No. A.18–1955; cf. J. Pope-Hennessy, *Catalogue of Italian Sculpture in the Victoria and Albert Museum*, London, H.M.S.O., 1964, II, no. 567, also citing further versions.
13. Gramberg (*loc.cit.* p. 183, figs. 194–6) follows D. Zannandreis (*Le Vite dei Pittori Scultori e Architetti Veronesi*, ed. G. Biadego, Verona, 1891, p. 322) in attributing to Giuseppe a set of four Evangelists and two Fathers of the Church on the choir balustrade in S. Giorgio Maggiore, Verona. He uses them as further support for his hypothesis about the influence of G. della Porta on the Veronese. Though the bronzes are patently of the right date, they appear to be of different workmanship as well as design from the statuettes on the water-stoups in the church, which are signed by de Levis (see below, illustrations 6 & 7).
14. See Part I (*The Connoisseur*, November, 1972) and note 2 for an incorrect identification of this collaborator.
15. On loan from the Trustees of the Nettl Settlement, 1967–70.
16. F. Cessi, *Alessandro Vittoria bronzista*, Trento, 1960, pls. 4, 38. Also see Victoria and Albert Museum, Nos. A.18, A.19–1961.
17. Metropolitan Museum of Art, New York, No. 41. 100. 84: Gift of George Blumenthal, 1941 (Cf. S. Rubinstein-Bloch, *Catalogue of the Collection of George and Florence Blumenthal*, Paris, 1926, II, pl. LVII) I am grateful to Dr. Olga Raggio for assisting my research on this piece and obtaining the new detailed photographs, pls. 12–14.
18. Private collection, London: my thanks to its owner for allowing examination and new photography. Exhib: *Italian Bronze Statuettes*, Arts Council of Great Britain, London, Victoria and Albert Museum, 1961, No. 161; cf. A. F. Radcliffe, *op.cit.*, pp. 82–3, pl. 51.
19. Reproduced by kind permission of the Director. Cf. C. Avery, Bust of a Man by Giuseppe de Levis, in *Liverpool Bulletin, Vol. 13 – Walker Art Gallery*, 1968–70, p. 91 ff. The signature was originally discovered by Prof. U. Middeldorf, Florence, and the bust was purchased from the Heim Gallery, London. See exhibition cat. *Baroque Paintings, Sketches and Sculptures for the Collector*, Autumn, 1968, No. 63.

18. Giuseppe de Levis, *Bust of a Man* in No. 17, signature.

The National Museum, Cracow and its first gallery

JERZY BANACH

IT is generally accepted that the exhibits are the essence of any museum. Nevertheless the museum building itself is also of fundamental importance, whether it is a structure of ancient architecture adapted for contemporary functions or a quite modern building carefully designed for the museum's particular requirements. In short such a building is usually identified with the institution itself. In fact, when referring to 'The British Museum', 'The Louvre' or 'The Hermitage' we do not associate them with a definite set of art works but more often as the principal building of a number of ancillary ones. From that point of view the position of the National Museum in Cracow is not so clear. The Museum itself is an old foundation but so far it has not got a headquarters as such, its galleries, libraries, archives, workshops, storerooms are scattered over seven separate locations. Five of them are situated within the walls of the old city, the two others outside of it. One of the latter, now under construction, is to be in due course the Museum's main building. Yet if we were to ask a citizen of Cracow where the National Museum is, he would surely be in trouble. He might finally point at Sukiennice, the Clothiers' Hall in the Market Square;

1. The Clothiers' Hall Gallery, an exhibition in the W. Luszczkiewicz period, before 1900.

2. The Clothiers' Hall Gallery *c.* 1907.

not because it now houses the most popular gallery of nineteenth-century Polish painting but because this building was the birthplace of the Museum in 1879. Here I must outline shortly the history and present state of the gallery in the Clothiers' Hall.

In the second half of the nineteenth century Cracow was the only place in Poland where the idea of the national museum could be fulfilled. The Austrian occupation, which had extended over the city since 1846, assumed in the 1870s more liberal forms. Along with the progress of autonomy arts and sciences revived. The Jagiellonian University attracted scholars from all parts of Poland. There they found possibilities for most fruitful research. In 1873 the Academy of Learning was established in Cracow. The School of Fine Arts formed a new style of national art based chiefly upon historic and patriotic motifs. The Society of Fine Arts' Friends, founded in 1854, contributed largely to this cultural upheaval. The city was still economically under-developed but its importance relied upon imposing monuments of the past, numerous palaces, churches, monasteries and fortifications, and dominating all, the great Royal Castle and Cathedral on Wawel Hill.

The initial idea for The Musueum Polonicum was proposed in 1775 by Michał Jerzy Mniszech, a close collaborator of King Stanislaus Augustus Poniatowski and a member of the National Education Commission. He had been particularly inspired by the British Museum programme, hence he planned for Poland a rationalistic and utilitarian institution combining humanities with the fields of natural history: library, archives, glyptotheca and numismatics along with collections of minerals, botanical and zoological specimens, of physical instruments and agricultural machines. A gallery of famous personages in painting or in sculptured busts had been also proposed. This interesting conception was not realized chiefly because of the political fall of the State. It was resumed a hundred years later in a memorial designed by Józef Dietl, President of the Cracow City Board and Rector of the Jagiellonian University. In his opinion the Polish museum should be of an historical character with the setting up of a

3. The Clothiers' Hall Gallery *c.* 1909.

portrait gallery in the first place. He suggested the Clothiers' Hall as being the best place for that purpose.

The Clothiers' Hall, located in the very heart of the city in the middle of the Market Square, was founded by the King Casimir the Great in the fourteenth century, and was intended for the storage of textiles and other purposes. In the sixteenth century the Hall was rebuilt in Renaissance style with the addition of a superb attic storey. The latter was subsequently copied in many other architectural works all over Poland. At the Dietl's suggestion the Hall had been renovated once more, long pseudo-gothic arcades being added to the ground floor on both sides. By a special act the City presented the rooms of the Hall to the newly-formed Museum. The first permanent exhibition was opened in 1883. The Museum's opening was preceded by an impressive donation which showed the unusually patriotic attitude of Cracow's citizens. A group of artists assembled in the city in 1879 on the occasion of the jubilee of J. I. Kraszewski, an outstanding historical writer, donated to the future museum a set of works produced by themselves. The most magnificent of these, *Nero's Torches,* known also as *The Christian Chandeliers,* by Henryk Siemiradzki, is still on show in the gallery, being a favourite painting with many visitors. The gift signified that it was generally felt that the National Museum should be firstly dedicated to contemporary art. The advocates of this idea were

supported by the fact that a few years earlier, in 1876, the strictly historical Czartoryski Museum had been opened in Cracow and that young artists, had no room for permanent exhibitions.

The Museum's first Director, Władysław Łuszczkiewicz, happily joined both trends. He acquired works of contemporary art but he did not neglect art objects of the past. He could conduct the Museums affairs very successfully since he was himself an artist and the Director of the School of Fine Arts. At the same time he was a scholar, having achieved particular merit in the Academy of Learning, and was an indefatigable researcher into the origins of Polish Romanesque and Gothic art. At Łuszczkiewicz's death in 1900 the Clothiers' Hall Gallery was entirely dedicated to Polish contemporary art (No. 1) with a small representation of ancient art objects. Among the most outstanding works of modern art there were the paintings still presented in this Gallery: *Homage of Prussia* and *Kościuszko at the Battle of Racławice* by Jan Matejko, *Portrait of General Dembiński* by Henryk Rodakowski, *The Four-in-Hand* and *The Tempest* by Józef Chełmoński, *The River Seine* by Aleksander Gierymski, *The Death of Ellenai* by Jacek Malczewski and *Meeting on a Bridge* by Józef Brandt.

The first half of this century has been closely concerned in the Museum with the name of Feliks Kopera, who was Director from 1901 to 1949. During his directorship the Museum's collections increased from 10,000 to 300,000 items, and several new departments were established: the Emeryk Czapski Collections, Jan Matejko House, Szołayski House and the so called 'New Building' mentioned above started in the 1930s, which will be finally completed in a few years time. Under Kopera's directorship the Clothiers' Hall Gallery remained the Museum's most important location. In his time its permanent exhibition items were reorganized and the section of the Hall dating from its foundation much enlarged. The exhibition was unusually rich and suggestive, appealing not so much to particular knowledge as to the feeling and imagination of the visitor. It was not a display of special art objects chronologically arranged but rather groups of various works of art and relics put together with no strict regard on their style, age and character. The attractive ensembles were composed of paintings, sculpture, textiles,

4. The Clothiers' Hall Gallery *c.* **1920.**

5. Marcello Bacciarelli. *King Stanislaus Augustus Poniatowski in coronation robes.* The National Museum, Cracow.

furniture and arms and armour (Nos. 2 and 3). This type of museum display was adopted in many European museums at that time; it originated in romantic historicism. After the First World War the Gallery was changed: paintings dominated all rooms (No. 4). The present state of the Gallery was established in the 1950s after the renovation and modernisation of its interior.

It is worth noting that the Clothiers' Hall, erected in the Middle Ages and rebuilt in the Renaissance, is used for the display of nineteenth-century painting. This is due to the tradition of the building. Paintings which hung there at the Museum's foundation still form the most important elements of the Gallery. Many of them are of subjects which have shaped the history of the Polish nation and they still last in the people's imagination.

The disposition of the Gallery rooms makes it difficult to present the historical development of Polish painting. Therefore rather than the history of painting only a few selected subjects are presented. The first hall displays some problems in painting

6. Jan Nepomucen Głowacki. *The Tatra Mountains.* The National Museum, Cracow.

7. Piotr Michałowski. *Portrait of a Cardinal*. The National Museum, Cracow.

which find a fuller explanation in the following rooms. The part played by King Stanislaus Augustus Poniatowski as a great patron of arts has been stressed (No. 5). He largely contributed to Polish national art and cultural revival. Three major painting subjects – portraits, landscapes (No. 6) and historical scenes – dominate the Gallery and special attention is drawn to them in the entrance hall.

The second room is entirely dedicated to the work of Piotr Michałowski (No. 7). He was undoubtedly the greatest painter of the first half of the nineteenth century. Here he is very well represented, especially in the battle-pieces of Napoleonic era and in the excellent representation of horses.

Since the foundation of the Gallery the third hall has always been called 'The Homage of Prussia Room'. The monumental work here of Jan Matejko arrests the attention of those entering it. The scene represents an important moment in Polish history. On 10th April, 1525, in the Market Square of Cracow, King of

8. Henryk Rodakowski. *Portrait of General Dembiński*. The National Museum, Cracow.

9. Józef Chełmoński. *The Grange*. The National Museum, Cracow.

10. Aleksander Gierymski. *The River Seine*. The National Museum, Cracow.

11. Leon Wyczółkowski. *Ploughing*. The National Museum, Cracow.

Poland Sigismund I of Jagiellon dynasty, took the feudal homage from Albrecht Hohenzollern, Duke of Prussia. For Poland it was a triumphal finale of the long struggle against the Teutonic Order but on the other hand that act proved lately to be disastrous since the Hohenzollerns grew in power and later largely contributed to Poland's fall. Thus Matejko's work became a consolation as well as an admonition to nineteenth-century Poles. Today, the Prussian problem having been finally solved, 'The Homage' serves as a serious argument in the dispute on the social role of painting. It should be remembered that Matejko's work has been displayed in the closest vicinity to historical fact. Matejko and his disciples had always tried to make a most scrupulous study of the events they represented. They could not escape some idealisations and grandiloquence but this was fashionable at the time. Almost all paintings in the Hall are of historical importance, one of the best portraits being that by Henryk Rodakowski, of General Dembiński (No. 8), a Pole who fought also for Hungarian freedom in the Revolution of 1848/49. Here *Nero's Torches* by Henryk Siemiradzki already referred to, is exhibited. Siemiradzki born in the Ukraine studied in St. Petersburg and Munich and lived for a time in Rome. His paintings carry a mark of historicism but totally inspired by antiquity and not by national tradition. At the same time they are much closer to the cool and perfect classicism of the fin de siècle.

In the fourth room of the Gallery landscape subjects prevail. This is accentuated by the famous *The Four-in-Hand* by Józef Chełmoński which hangs on the principal wall. The span of horses out of the endless steppes seems to gallop straight at the viewer. Oddly enough, this was painted in Paris, far from the artist's home. Only the memory and strength of Polish folklore and nature enabled the creation of such a realistic composition.

In this Gallery various styles of landscape painting may also be studied: that of the romantic *Tatra Mountains* (No. 6) by Jan Nepomucen Głowacki, that of the realistic *Cattle Returning* by Józef Szermentowski, and also that of the impressionistic *View of Czarnolas* by Józef Pantiewicz. City landscape is excellently portrayed in *The River Seine* by Aleksander Gierymski (No. 10). Also, for Polish artists of the late nineteenth century Paris had a magic power. Various artistic trends initiated in that city are reflected in the works of Polish painters, particularly those of Olga Boznańska, Ludwik de Laveaux, Leon Wyczółkowski (No. 11) and Jan Stanisławski. The two latter artists created their masterpieces whilst professors of the Fine Arts Academy in Cracow.

In this brief article I have tried to explain the importance of the Clothiers' Hall Gallery which is generally acknowledged as the National Museum's major department. This is proved also by the number of visitors to the Gallery, which surpasses many times the attendance figures of the Museum's other permanent exhibitions. This is caused to some extent by the fascination of Polish national art, for it must be remembered that any great national art plays a part in the general heritage of mankind, understandable and enjoyable by all.

Matthew Boulton's allegorical clock cases. Part 1

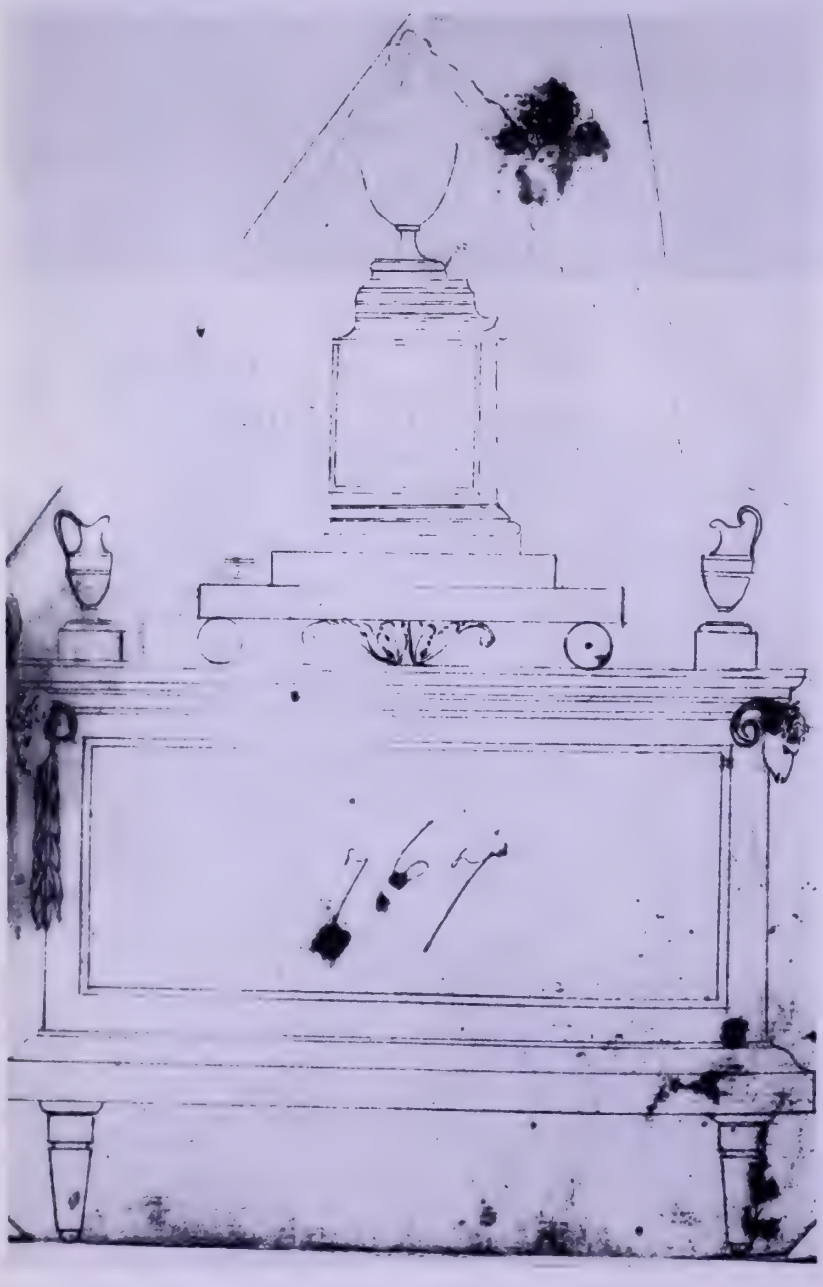
NICHOLAS GOODISON

IN two previous articles I discussed the origins, the design and the manufacture, at Boulton and Fothergill's manufactory at Soho, near Birmingham, of two remarkable ormolu clock cases.[1] The first of these, which was based on a design by the architect William Chambers, appears to have been commissioned by him on behalf of the King in 1770 (No. 2). Matthew Boulton, with characteristic plagiarism and his usual sharp eye on the market, had several of these 'King's' clock cases made at Soho, including one which he made concurrently with George III's clock without a thought for asking permission. He also incorporated many of Chambers's ornaments in later designs of his own. The design of the other clock case which I have discussed previously for example, the case for the 'geographical' clock, owed a great deal to Chambers's design for the King's clock case. Such borrowing of designs was not unusual in the eighteenth century. Indeed the eclectic use of ornament was fully in keeping with late eighteenth-century ideas of 'invention'. The purpose of these articles is to extend the study of Boulton's ormolu clock cases and to show how he repeatedly indulged his eclectic habits. The study will also show how, in adapting classical models, Boulton imported a taste for allegory from France.

Clock cases did not feature among Boulton's early plans when he and his partner John Fothergill began the production of ormolu ornaments in 1768-9. His plan at that time was to take advantage of the craze among the aristocracy for vases. In this plan he was emulating his friend and rival Josiah Wedgwood. The range of ornaments was to include ornamental vases, vase candelabra, vase candlesticks and vase perfume burners, often in combination with each other. It cannot have been long however before Boulton thought of exploiting the market for clock cases. There seems little doubt that the idea came to him through his acquaintance with the work of the French metalworkers. Elaborate ormolu-mounted clock cases were very much in fashion in France. Boulton was reminded of the fact by his friend Thomas Pownall in the autumn of 1769 in a letter in which the writer gave Boulton some useful comments on the types of ormolu ware being produced in France. Ormolu clock cases of all sorts, reported Pownall, were very much in the 'mode-Françoise'.[2] It was perhaps this letter that prompted Boulton to consider the production of clock cases.

Whether it did or not, Boulton's debt to French ideas is patent, not only in his use of vases and certain other decorative features but also in his addiction to allegorical subjects. The use of allegory to point some moral about man's mortality or about the ephemeral nature of his beauty or greatness was popular in France. In England clock cases had tended to be sober and restrained in design. Notable exceptions, such as Alexander Cumming's barograph which was made for George III in 1765,[3] have survived, but such extravagant productions were rare. The owner was more usually reminded of his mortal insignificance only by such devices as the engraving of a motto (*Tempus fugit, Time spends* and so on) on the dial or of a likeness of Time on the backplate. Sometimes also Time and other allegorical figures would be included among the repoussé mounts of bracket clocks or be mounted on the crests of longcase clocks. Seldom was the whole clock built as an allegory. Such conceits were more in keeping with the French taste.

They appealed very much to Boulton's own bent for philosophy, and he reckoned that he would make money by introducing them to a market which appeared to be only too ready for them. What better marketing background could he have hoped for than the ferment of interest in technical and philosophical matters among the aristocracy of the 1760s and



1. Sketch of a 'Minerva' clock case from Boulton and Fothergill's Pattern Book, Vol. I. Boulton and Watt Collection.

2. Boulton and Fothergill. 'King's' clock case, ormolu and blue john, made for George III and completed in 1771. Height 19.2 inches. The Royal Collection, Windsor Castle. Reproduced by gracious permission of Her Majesty the Queen.

the coincidental revival of interest in classical decoration and mythology? I have shown in the first article in this series how this thought led to the construction of the 'geographical' clock with its revolving terrestrial globe supported by figures of 'Hercules and Atlas'. At the same time Boulton constructed a 'siderial' clock, which it is not unfortunately possible to illustrate.[4] This clock showed the movement of the sun in relation to the fixed stars and was decorated with suitable allegorical figures. Urania, the Muse of Astronomy, a popular figure with French designers, rested on the top of the case while Science, modelled in a bas relief on the ormolu pedestal, was shown 'explaining the laws of nature by the globe and solar system with this motto *Felix rerum cognoscere causas*.'[5]

These two clock cases promoted both by their mechanisms and their decoration the study of philosophy, a term which in the eighteenth century included the study of astronomy and the natural sciences. They were constructed with this plan very much in mind. Boulton wrote in a letter to his friend John Whitehurst, the clockmaker from whom he commissioned the movements, that he was 'determined to make such like sciences fashionable among fine folks'.[6] It is perhaps a reflection of the elegant levity of the age that both clocks failed to attract buyers when they were offered for sale at Christie and Ansell's sale-room in Pall Mall in 1772. They were too complicated and too expensive.[7]

Other clocks whose motions were confined to telling the approximate time and whose cases told, through the use of appropriate classical models, certain simple morals about the human predicament met with more success among the curious. One of the first of these was the 'Minerva' clock, which in one respect is not a very good example of what I have just said,

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because few were made and there is no evidence in the extant archives that more than one was sold. The 'Minerva' clock case depicted the Goddess of Wisdom giving a lesson on the almighty power and worth of Time. There was a 'Minerva' clock in the sale of ornaments which Boulton and Fothergill held at Christie and Ansell's in April 1771. The description in the catalogue was:

'A very correct repeating eight day clock, the case of which is an allegorical piece of sculpture in or moulu; representing Minerva, who with her right hand unveils a vestive (*sic*) vase, with her left she notes the flying moments; and on the vase is seen an oval medalian, Prudence making libations at the shrine of Time; on the other side is a boy seated on books, contemplating the following lines from Gay,

'Tis I who measure vital space,
And deal out years to human race;
By me all useful arts are gain'd,
Wealth, learning, wisdom is attain'd;
In ev'ry view men ought to mind me,
For when once lost they never find me',
He spoke; the gods no more contest,
And his superior gift confest,
That Time (when truly understood)
Is the most precious earthly good.'[8]

The reserve price placed on this conceit was £150 and it was the last lot to be offered on the second day. It was sold for £173 5s. 0d. to a buyer named Morgan, who was probably a dealer.

A second 'Minerva' clock was made towards the end of 1771. According to the description which Boulton sent to Lord Cathcart, the English ambassador in St. Petersburg, along with descriptions of the 'geographical' and 'siderial' clocks, this second clock was the same as the first one except that the boy had less to read. He held a scroll on which was engraved the inscription:

'Breve et irreparabile tempus
Omnibus est vita(e); sed famam extendere factis
Hoc virtutis opus.'[9]

This second clock was probably offered for sale at Christie and Ansell's in 1772. It remained unsold[10] and there is no further trace of it in the archives. Boulton thought of sending it to Russia[11] but there is no evidence that it went. It might have remained in stock and been sent to Christie's again in 1778 in another attempt to sell it. There was a 'Minerva' clock in the

3. Boulton and Fothergill. 'Venus' clock case, ormolu and marble, probably *c.* 1771. Height 12 inches. L. A. Hart Esq.

4. Boulton and Fothergill. 'Venus' vase perfume burner, ormolu and marble, probably *c.* 1771. Height 11.5 inches. Private collection.

1778 sale which had the same inscription from Virgil.[12] This clock too remained unsold, in spite of a reserve price of only £36.[13] The inventory of stock taken at Soho after John Fothergill's death in 1782 shows that there was still a 'Minerva' in stock four years later. This was described as 'ready to gild',[14] having presumably been completed not long before. Thus at least three and perhaps four clock cases of this design were made.

The descriptions in 1771 are sufficient to identify the clock case with one of Boulton and Fothergill's surviving sketches in the so-called 'Pattern Books' (No. 1).[15] The drawing, which is very indistinct in parts and has been partly obscured by smudges and careless trimming, shows Minerva, with her owl perched by the urn, and the boy in the postures described, on each side of a clock case with a square face. Beneath this case is a pedestal which, with its pitchers, rams' heads and tapered legs, is clearly modelled on William Chambers's designs for the King's clock case (No. 2). No examples of the 'Minerva' clock have yet come to light and it is not possible to say whether, for example, the two clocks made in 1771 were made with this pedestal. Neither of the two descriptions mentions it. The design moreover seems sufficient without it, but this may be because the drawing is not to scale: and the price of the clock case in the sale in 1771 certainly suggests that it was a large object. Assuming therefore that the pedestal was part of the clock cases made in 1771 Boulton was yet again copying features of the King's design, as he did with his 'geographical' clock and with his copies of the King's clock case itself.

The Goddess of Love was another member of the classical pantheon who featured in the sale at Christie and Ansell's in April 1771, lamenting with her tears the death of Adonis, whom no time will ever restore. There were three 'Venus' clocks in the sale. Two of them were described in the catalogue as:

> 'An horizontal time piece representing Venus at the tomb of Adonis, in marble and or moulu, on the pedestal is a medalian of his death, and on the urn is the following inscription
>
> [GREEK INSCRIPTION][16]

One of the clocks was bought by Sir Watkin Williams Wynn for £31-10s 0d and the others fetched £28-7s 0d and £26-5s 0d.[17] The description of Sir Watkin's example omitted any mention of marble or of a medallion on the pedestal. No. 3 shows a clock case which answers closely to the descriptions in the catalogue. The horizontal watch movement is housed in a gilt-copper vase, the time being indicated on two revolving silvered rings in the manner adopted by several French clock-makers of the period; the goddess's lament is engraved on the front of the vase. The plinth is made of coloured marble and the pedestal of white marble. On the pedestal is mounted a gilt medallion depicting the death of Adonis, who was killed by a wild boar while hunting, and on either side are the gilt figures of Venus and Cupid weeping. Cupid rests his right arm on a brand, which is missing, and between the two figures there are two doves and Cupid's bow and quiver. The remaining three sides of the pedestal are decorated with swags of drapery. The lid and finial on top of the clock are missing and have been replaced.

The design was also used at Soho as a perfume burner,[18] and vases survive which correspond closely to a sketch among the firm's surviving drawings (Nos. 4 & 5).[19] There is also a drawing of a 'Venus' clock case (No. 6) [20] which shows Venus and Cupid in the same positions but which places the clock in the pedestal and the medallion of Adonis on an obelisk above. It appears that this design was not adopted. It may have been an early attempt at portraying the theme, but unfortunately the origins of both designs are obscure. No mention of a 'Venus' clock appears in the archives before the arrangements for the sale in 1771 and it is not clear whence Boulton drew his inspiration for the figures or the medallion. It was probably a speculative idea of his own.

The design proved comparatively successful. In April 1772 Boulton and Fothergill wrote to John Whitehurst:

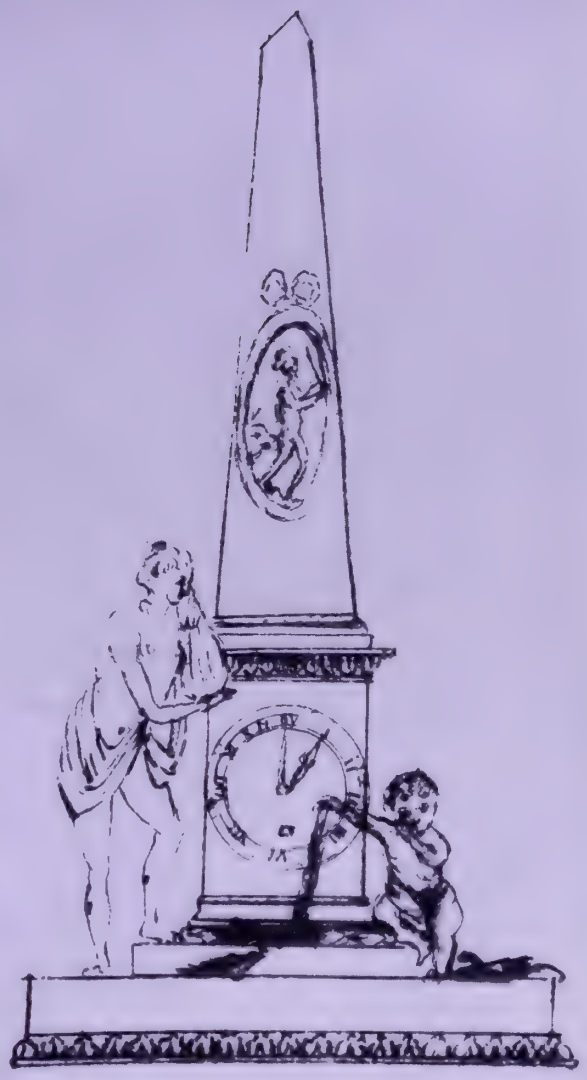
> 'We now want three small clocks for what we call the Venus vase, pray have you not two in hand, and did not Mr Tyson bring one . . . If so imagine you packed it up to go back again as we cannot find it here. Shall send you two vases for the other two clocks next week but beg you will send one immediately and the other as soon as possible, for remember executing orders twelve months after will not do. We lost the sale of the others on that account.'[21]

It is not perhaps just coincidence that three orders for 'Venus' clocks are recorded in the archives in 1772. The King bought one[22] and Sir Harbord Harbord another at a cost of £21.[23] Lord Sefton was sent one [24] but returned it because it was sent too late.[25] Whitehurst's workshop was still supplying movements for the 'Venus' vases in 1776[26]; and in 1778 he was asked to examine a 'Venus' clock which was intended for the Countess of Derby.[27]

There were five 'Venus' vases in the sale at Christie and Ansell's in 1778, but none of them was described in the catalogue as a timepiece.[28] One of them was pierced as a perfume burner and another was mounted with candle branches. The other three

5. Sketch of a 'Venus' vase from Boulton and Fothergill's Pattern Book, Vol. I. Boulton and Watt Collection.

Sketch of a 'Venus' clock case from Boulton and Fothergill's Pattern ook, Vol. I. Boulton and Watt Collection.



ere not described in sufficient detail but were probably designed s perfume burners: it would not have been difficult however to onvert them into clocks with horizontal watch movements, which may well be what happened to the vase of No. 3. 'Venus' locks were still in demand in 1781, when an 'or moulu figure of Venus with marble and or moulu ornaments and with clock in he pedestal' was sent to an agent in Paris at cost of 21 guineas.[29] This is the only mention of a 'Venus' clock with the movement itted in the pedestal and it may well be that it incorporated an belisk after the pattern of No. 6 and not a vase.

In view of the poor modelling of the figure of Venus it is erhaps surprising that this clock case was so successful. Surprise vas certainly the reaction of Josiah Wedgwood, who considered he sculpture inferior and the price excessive. He wrote to his artner after a visit to Soho in 1776:

> 'You remember a poor Venus weeping over the tomb of Adonis – a time piece. How many would you imagine they have sold of this single group? 200 at 25 guineas each, including the watch!'[30]

The letter is tinged with a mixture of admiration and envy of Boulton's marketing abilities. But I think Wedgwood was deceived by some impressive 'sales talk' himself and that the number of 'Venus' clocks which he was told had been sold was wildly exaggerated. There is nothing in the archives to suggest that they were made in such quantities. If they had been Boulton and Fothergill's ormolu business might well have been a financial success.

NOTES

1. Nicholas Goodison 'Matthew Boulton's Geographical Clock' *The Connoisseur* December, 1967 pp. 213–21, and 'Matthew Boulton and the King's Clock Case' *The Connoisseur* June 1970 pp. 77–85. Both articles are somewhat out of date owing to further research, which has been included in my book.
2. Thomas Pownall to M. B. 8th September, 1769.
3. H. Clifford Smith, *Buckingham Palace* (London 1931) pp. 265–7 and plates 350–1, Geoffrey de Bellaigue (jointly with John Harris and Oliver Millar) *Buckingham Palace* (London 1968) pp. 148–9.
4. His construction is described in some detail in my book *Matthew Boulton's Ormolu*.
5. M. B. to Lord Cathcart 30th October 1771. The motto is a misquotation of Virgil *Georgics* II l.490, : 'Felix qui potuit rerum cognoscere causas', a reference to the poet Lucretius who expounded the Epicurean philosophy of materialism in his poem *De Rerum Natura*.
6. M. B. to John Whitehurst 23rd February, 1771.
7. Boulton expressed his disappointment in a letter to his wife – M. B. to his wife n.d. (11th April, 1772): 'If I had made the clocks play jiggs upon bells', he wrote 'and a dancing bear keeping time, or if I had made a horse race upon the faces I believe they would have had better bidders'.
8. Catalogue, second day, lot 93.
9. M. B. to Lord Cathcart 30th October, 1771. The lines are taken from Virgil's *Aeneid* X ll.467–9.
10. B. and F. to William Matthews, their agent in London, 27th April, 1772 – 'I Minerva' is listed among the items to be returned.
11. M. B.'s Notebook (1772) p. 11 : 'Minerva with an 8 day repeating clock – 90 guineas. To the Empress'. This note was probably made in response to Lord Cathcart's letter of 21st February, 1772, asking for the prices of the clocks described by Boulton in his letter of 30th October, 1771.
12. Catalogue, Lot 125.
13. John Hodges to M.B. 8th June, 1778 – 'all the ormolu goods are arrived (sc. back from London) except the King's clock case and Minerva'.
14. Inventory 1782 p. 133 : '1 Minerva with clock (and marble) ready to gild £9.9s.0d'. Also listed in the inventory were 'Dial plates and fingers for 2 Minerva movements £0.10s.0d' (p. 94) '1 small figure of Minerva 9d' (p. 133).
15. Pattern Book I p. 76.
16. Catalogue, first day, lot 85; second day, lot 68; third day, lot 81. The entries do not exactly correspond and the accentuation of the Greek words is erratic.
17. In fact the third, which was booked to 'Mr. Price' at £26–5s.0d. appears to have been bought in (B. and F. to William Matthews 6th May, 1771 – 'A Venus clock £26 5s.0d'). It was probably the clock sent to Amsterdam with several other unsold pieces in June (B. and F. to William Matthews 4th June, 1771).
18. Its use in this role is discussed in my book, where contemporary references to 'Venus' vase perfume burners are given.
19. Pattern Book I p. 171.
20. *Ibid.* p. 77.
21. B. and F. to John Whitehurst 30th April, 1772.
22. M. B. to his wife n.d. (11th April, 1772).
23. M. B.'s Diary 1772 : 'Sir Harbord Harbord, 1 Venus clock £21.0s.0d'.
24. B. and F. to Lord Sefton 29th October, 1772.
25. B. and F. to William Matthews 19th November, 1772. Boulton and Fothergill planned to send it to Paris and Matthews was debited £25.1s.0d.
26. Journal 1776–8 p. 88 30th April, 1776. The clockmaker William Hollywell was credited as follows –

		£	s.	d.
'April 6th	2 Venus clocks finished only by Hollywell, the movements he says came from Whitehurst	5	5	0
20th	A Venus clock	4	4	0

27. John Hodges to M. B. 31st January, 1778.
28. See note 18.
29. Day Book 1781 p. 647, 5th May, 1781.
30. Josiah Wedgwood to Thomas Bentley 14th July, 1776, quoted in A. Finer and G. Savage *Selected Letters of Josiah Wedgwood* (London 1965) pp. 195–6.

The Wizard's Wand

RALPH EDWARDS

THE LETTERS OF ROGER FRY: Edited with an Introduction by Denys Sutton. 2 Volumes. (London: Chatto and Windus. £8.40 the set).

ROGER FRY is among the few members of the Bloomsbury circle who in a later generation have successfully defied 'the iniquity of oblivion'. Despite close contacts with the central hierarchy, in some ways he was a peripheral figure. Not for him, even in buoyant youth, the Bacchanalian revels and rowdy junkettings in which the leading spirits were wont to indulge. Having taken a first class degree in the Science Tripos at Cambridge, he renounced Science for the study and practice of art as a career. Brought up a Quaker, McTaggart at Kings put paid to his Quakerism, but its principles lingered on. Fry was unambiguously heterosexual (almost, one gathers a disability in the exclusive society of Lytton Strachey and his friends), and constant in his devotion to his charming wife, until when still young she went out of her mind, and after an agonising prolongation of vain hopes, was finally consigned to an asylum. Falling in love again, in middle age, first with Vanessa Bell and then with the plain but fascinating Josette Coatmelle, he had entered upon his final decade when he set up house with Helen Anrep, no very alluring syren by then. From the first Fry lacked some of the more distinctive Bloomsbury traits – the arrogant self-esteem, consciousness of innate superiority and lofty disdain of the unenlightened beyond the pale. A good mixer with strong personal charm, a sense of fun, high spirits and social graces, he had wide contacts with people in various walks of life.

At the outset of his long Introduction to this selection from the enormous number (over seven hundred) of Fry's available letters – a prologue or introductory essay to the two volumes, eminently understanding and perceptive, long, because it covers with a proper sense of the significant the whole wide range of his multifarious activities and interests – Mr. Denys Sutton reminds us that when Fry died suddenly in 1934 at the age of sixty-eight he had established a reputation as the leading authority on art in England. With equal truth Lord Clark has observed that, so far as it is possible for any individual to change the taste of a generation, Fry changed it; the taste that is of the infinitesimal minority who are at any time seriously interested in painting or in any of the arts. Despite the two great Post-Impressionist exhibitions, promoted by Fry before the First World War, which generated an unparalleled outburst of Philistine ferocity; the inauguration, with Fry himself as high priest, of the worship of Cézanne and other French masters now generally venerated, and the tireless propaganda of his views, by far the greater part of the picture buying picture viewing public remained incurably addicted to representation and to everything in painting which he was already denouncing as literary, adventitious and 'impure'.

Fry was a man of 'marked intellectual agility' (in Mr. Sutton's apt phrase) and of dynamic restless energy – superabundant indeed, for the marvel grows as one reads these pages that he could ever have attempted and accomplished so much. Perusing the terse chronological record of his crowded career given here it is hard not to feel that he squandered his energies in activities and enterprises too many and various – lectures, articles, travels, buying of pictures for public galleries and private collectors, incessant writing of letters, controversies, at short intervals the organising of art shows; besides, all the time that he set apart for his painting.

As a scholar, connoisseur, attributor and art historian – his early *Giovanni Bellini* gave proof of his powers – he might have rivalled Berenson with whom he often corresponded, and he had the advantage of a far more felicitous style. But when he ceased to be responsible for the acquisition of pictures, gradually his interest in these highly specialised studies cooled down. Distrusted for his unorthodoxy by the art establishment, he was rejected as Slade Professor at Oxford, and had to wait until he was old for Cambridge to make amends. In the official world he muffed his chances: twice the ball was at his feet and he failed to kick. He was offered the Directorship of The National Gallery in 1906, but with many misgivings, he had just accepted the post of Curator of Paintings at the Metropolitan, and thought himself bound by this prior obligation. In his brief tenure of the keepership he devoted himself whole-heartedly to the service of the Museum, acquiring a few masterpieces and many good pictures from Europe and also from England without apparent qualms, (he had helped to found The National Art Collections Fund); and even deploring that the funds at his disposal could not always prevail. It is slightly shocking to find him writing of a house and chapel in Dijon that, had its purchase with some other pieces been sanctioned, the Museum might have secured 'the very finest works of French Gothic sculpture now in the Louvre'. Though he had to put up with the ways of Pierpoint Morgan, he enjoyed opportunities for frequent purchasing which he could never have had at The National Gallery.

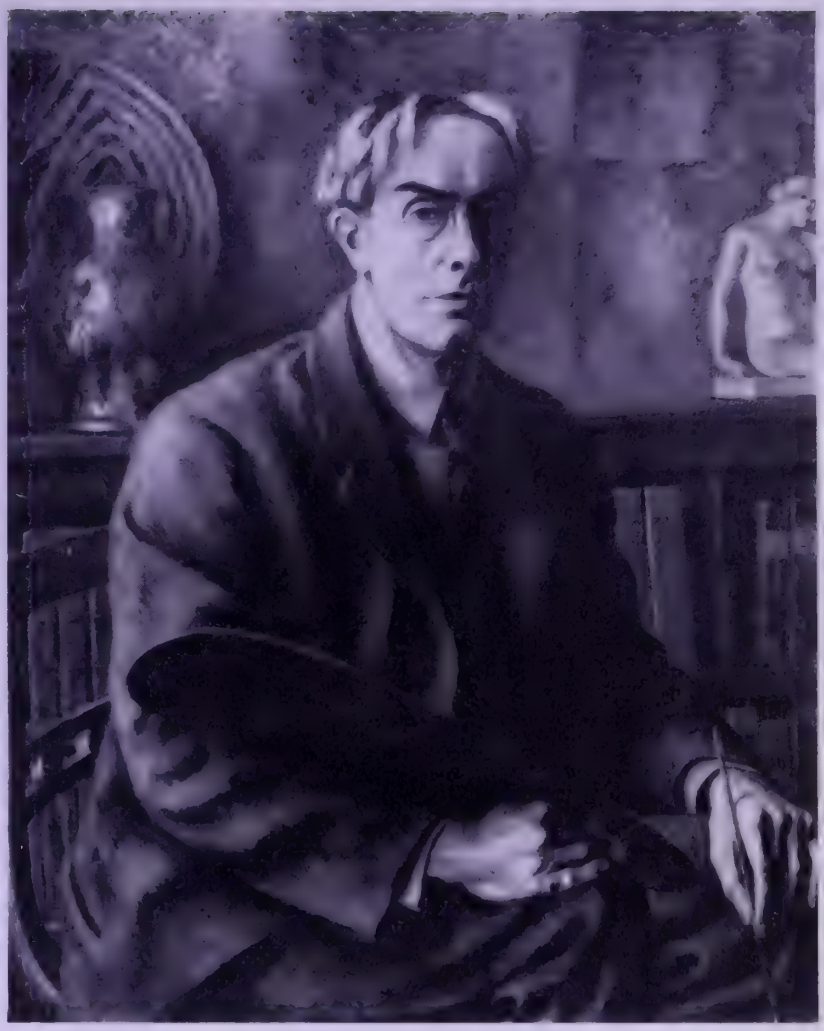
Soon after his curt dismissal from the Metropolitan he was offered the Directorship of The Tate, but turned it down. From then onwards he threw himself with characteristic indomitable zeal by means of lectures and articles and the organising of exhibitions for artists in whose work he believed into the task of enlightening the more receptive among his countrymen as to the true nature and significance of art. The range of his interests was constantly enlarged: how wide it became is sufficiently indicated by the titles of his articles alone, and the letters bear eloquent testimony to his enthusiasms. A preface he wrote for an exhibition staged in 1917, 'The New Movement in Art' suggests that by then the formulation of his later aesthetic creed was well on the way. Visitors were adjured not to puzzle their brains but 'to allow your senses to have full play, dwell as long as possible in the contemplation of form and colour, and discover by this process what happens to you'. The artists shown aimed at elucidating 'the fundamental principle of design and harmony'. He found some of those principles embodied in African sculpture

for which he developed a perfervid regard. A sort of by-product of his labours on behalf of contemporary art and of his own profession as a painter was the Omega Workshop opened in 1913 and pertinaciously carried on for six years despite the War. It ministered to the needs of an élite, that is dilettanti and fashionable folk with a good deal of money to spend; and was helped to keep going by two or three commissions for decoration on a generous scale. Specimens of its production have now acquired a 'period' look, as immediately recognisable as that of *Art Nouveau*, much of the pottery and joinery being more amateurish and technically defective than Mr. Sutton is disposed to allow. He is respectful but not enthusiastic about Fry's own painting, which soon after his death went so completely into the discard that a bid in single figures at auction would suffice to procure a representative oil. Fry saw himself primarily as a painter, but scholarly and conscientiously designed his pictures for the most part are uninspired and curiously insensitive in the handling of paint, rarely rising above respectable mediocrity.

Those who have had the privilege of hearing him will need no telling that Fry in his day was an incomparable lecturer; though what constituted his irresistible spell is incommunicable to a later generation. Provoking and controversial he might be, but with a pointer serving him for a wizard's wand and the singular charm of his voice, as Mr. Sutton says truly, 'he dazzled his audiences'. And he possessed the extraordinary faculty of persuading his hearers, bewitched by his personality almost as much as by what he had to say, that they were looking with understanding at pictures for the first time. If he could not command Ruskin's hypnotic eloquence, Fry could be eloquent in a less exalted strain, as in the memorable tribute to the greatness of Chardin cited here from his lectures on the *Characteristics of French Art*. Taste has shifted since his fervid admirers hung entranced upon his words in the lecture hall, a fact which some of his early letters heavily underline. He could refer to 'the despised seventeenth-century Italians like Reni and Guercino' in 1906; for him Carpaccio was no better than a craftsman illustrator, and Caravaggio had the honour of being 'the real founder of the Royal Academy, the Salon and almost the whole of the Cinema'. Ruskin's estimate of Turner he would by no means allow. In 1891 he had never heard of Tiepolo, who 'is a great revelation to me'.

More and more he became preoccupied with what Mr. Sutton calls 'his search for a guiding principle in art', his persistant attempt to discover what is the nature of the pure aesthetic experience. First stressing the supreme importance of plastic values, and of their relations to space, colour and tone, he modified, qualified and amended his theory until, as Lord Clark has observed, 'ultimately it is a mystical, we might even say a Pythagorean aesthetic. Certain forms agree, and our joy is not in the forms themselves, but in their agreement'. He set no great store by consistency: he would be captivated, at least for a while, by a new specious theory plausibly presented, and pass it on to some too credulous disciples who were ready to accept it from him on trust – if they were artists not always with advantage to their art.

Fry's reputation now rests on a few books, among which *Vision and Design* is perhaps most widely known, and on the lectures delivered in connection with a series of great international exhibitions and later published. In the elegant prose of these small works the quintessence of his aesthetic theories and teaching is distilled. 'What is Truth said jesting Pilate; and would not stay for an answer'; for the answer to the question 'What is Beauty' Fry 'stayed' long: he was still seeking it at the end of his life.



Roger Fry. ***Self Portrait*****, 45.7 × 36.8 cm., oil on canvas.** ***In the possession of Geoffrey Agnew, Esq.***

The letters cover a wide range of art, literature and personal experience. If some are acid and controversial, written in frustration, gloom or exasperation, most of them are lively, high-spirited, witty, abounding in vivid descriptions and clearly reflecting the writer's irrepressible zest for life. That is most marked in his accounts of the halcyon days he spent in Italy and Provence. As a whole, the letters throw a vivid light on the art and culture of an age, and Mr. Sutton has rendered a notable service in editing them with the efficiency and appreciation they deserve – a service even he could scarcely have rendered without the co-operation of Fry's daughter Mrs. Diamond. It is regrettable but unavoidable that the correspondence is unilateral. There is a copious and much-needed biographical index and the letters are amply annotated. A few of the notes may be thought superfluous: readers of such a book should not need to be told that Inigo Jones was an architect.

Jean Kwiatkowski and an enchanted world

GÉRALD SCHURR

Jean Kwiatkowski: colours fresh and vivid, composition deceptively simple yet subtle to a degree, the ingenuous and confident touch of a Primitive. Shimmering darkness and bright flowers conjure up a dream landscape. If there is any truth in the words of Cocteau that the work of every painter is invariably a reflection of himself then this artist was indeed a remarkable man.

Kwiatkowski, known to his friends as Kwiat, was born in Poland, at Halin, in 1886. Because of his independence of mind, which he was never to lose, and his nationalist sentiments, he was taken in 1909 to Siberian labour camps from which he succeeded in escaping a year later. By March, 1911, he had arrived at the Gare de l'Est in Paris with ambition as his only asset. He enrolled at once at the Académie de la Grande Chaumière, which he found uncongenial. A fighter with romantic ideals, he always rebelled against apathy and indifference, and as a rabid individualist he possessed too strong a sense of humour and was too wise not to see the foolishness of any deep involvement. It would at that time have been so easy – and so comfortable – to join a 'set' and become attached to some artistic movement, but Kwiat had to lead his life as he wished – alone. To earn his living he made fashion drawings for haute couture. War then broke out and he enlisted. After being badly gassed he was demobilized and resumed his work as a dress designer for the great couturiers of the period. With Georges Lepape and Raoul Dufy he lightheartedly turned out great quantities of textile designs and with one stroke of his pencil set in motion complete changes of fashion.

Suddenly, in 1930, at the age of 44, he realized the futility of an occupation which relied on constant change. As Picasso has said 'fashion is what becomes old-fashioned'. Kwiat was again seized by an insistent urge to paint which had in fact, never deserted him. From that time he devoted himself entirely to painting, working in complete solitude with the sublime disregard of the artist for the material necessities of life. That side he left to his wife who was a nurse at the Enfants Malades. He had no gallery, no exhibition, no followers. His talent remained totally unrecognized until, on his seventy-eighth birthday, a collector was drawn to his work – charmed in the true meaning of the word and entranced by the mixture of imagination and reality, – and at last assured him of sufficient means to dispel anxiety for the future. Slowly, with an intensity which did not diminish with age, Kwiatkowski went on painting until the day before he died at the age of 84 on January 20, 1971.

The canvases of the years 1935 to 1960 are somewhat esoteric and enveloped in an aura of mystery. The artist used every shade of green to capture, or more precisely to transfigure, the landscape which had inspired him. This great feeling for nature led him to create some very effective pictures, executed with natural rhythm in cool flat tones. Later his palette was brighter and more varied and his composition was based on vertical lines. Then came the explosion. The dominant impression conveyed by the work of his last period was of liberation and of a genuine delight in painting and in living. Kwiat used clear colours to portray dreams and fantasies. He cast aside perspective and logic and his manner revealed a burning desire to transform reality into a kind of exotic fairyland.

If we subject a picture by Kwiatkowski to careful examination and judge it from an analytical standpoint rather than as a work of art, it becomes clear that the artist, though he preserved the initial simplicity of his conception

1. *Le Jardin du Luxembourg* (1938). Canvas, 54 × 72 cm.

2. *Hellenium flowers: A landscape at Mayenne* (1967). Canvas, 92 × 73 cm.

3. *Boat on a dream sea* (1966). Canvas, 97 × 130 cm.

4. *Flowers and leaves* (1968). Canvas, 81 × 65 cm.

5. *Eiffel Tower at night* (1968). Canvas, 130 × 97 cm.

6. *My little garden* (1969). Canvas, 130 × 195 cm.

and was guided by the purely poetic vision which launched the mysterious mechanism of creation, remained above all a painter. The naivety and strange prophetic expression of his inspiration is certainly authentic: the miracle is that this enchanted world is not submerged in the course of its reproduction as a painting. As distinct from Douanier, described by Guillaume Apollinaire as 'gentil Rousseau' Kwiat did not embroider as he worked. He knew exactly what he wanted to do, chose his colours carefully, planned them skilfully and matched them closely. Shades were warm, arabesques abounded but were well designed. Form did not take precedence over colour nor was it subject to colour. The one was complementary to the other and both played an essential part in the composition on the canvas.

In short, what is a naif painter? Self taught? Certainly, as he is not attached to any school or tradition and is therefore free from academic restraints. Simple? Certainly, if simplicity is synonymous with purity, generosity and unselfishness. Primitive? Naturally, since he moulds forms to his own taste, models his world on folklore and creates images from his own daily life. Kwiat was a combination of all these; he was in complete harmony with man. He gave expression to this in twisting flamboyant scrolls and deliberately sharp aggressive colouring. It is clearly the style of a man of a generous nature who, astonished by the wonder of the world, gave vent to his emotion while it was still fresh.

Free from arid theorizing, it is a carefree style transforming the real into the symbolic without ever becoming too difficult to understand. To quote Michel Hoog, Conservateur at the Musée National d'Art Moderne: 'The merit of Kwiatkowski lies not in a kind of ingenuousness but in clarity of vision and freshness of mind; in short, he was able to preserve his "secret garden" and had the power to describe it in wonderful language. It is not enough for a good naif painter to be sincere – a quality which Kwiatkowski most certainly possessed – he must have a personal message and rich inner resources with the ability to express them'.

The poetic quality of Kwiatkowski's work springs from two sources: the craftsman-painter, the patient sensitive workman in search of reality, and also the visionary, the magician who transforms the visible and helps the spectator to escape from everyday life. His symbolism is indestructible: dream gardens so very close to nature as to border on Surrealism, bathed in a light which embraces the whole canvas and casts over it an unearthly glow. This firework display of vivid colouring and eastern arabesques is the mark of an authentic twentieth-century visionary.

COLLECTIONS

Musée National d'art Moderne, Paris.

Musée d'art Naïf Henri Rousseau, Laval (Mayenne).

Musée Municipal d'Art Moderne, Paris.

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Anatole Jakovski. 'Les Feux de Montparnasse' (Bibliothèque des Arts, Paris 1957).

Henri Certigny. 'Jean Kwiatowski, Fra Angelico de Montparnasse' (Plon, Paris, 1966).

Anatole Jakovski. 'Lexique des Peintres naïfs' (Basilius Presse, Basel, 1967).

Veno Pilon. 'L'oracle des Peintres à Paris (Chez Vodaine, 57 Basse-Yutz).

Anatole Jakovski. 'Ces Peintres de la Semaine des sept dimanches' (Ed. Giorgio Borletti, Milan).

EXHIBITIONS

1956 – Galerie du Haut Pavé, Paris
– Preface by A. Jakovski.

1962 – 3, Quai aux Fleurs, Paris
– Preface by A. Jakovski.

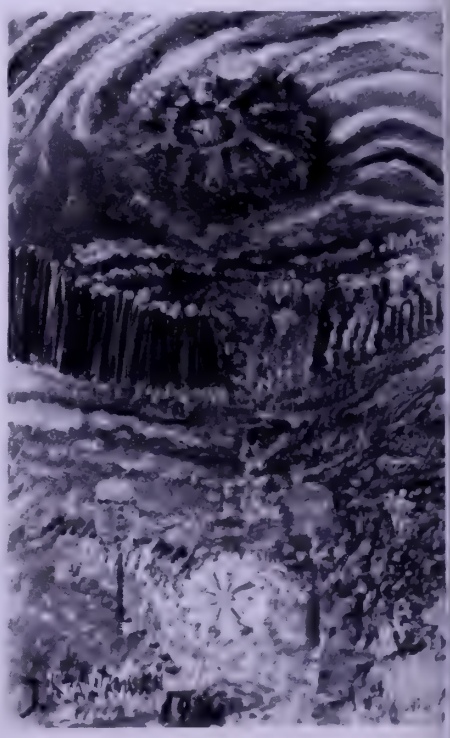
1965 – Galerie Bénézit, Paris
– Preface by René Barotte, Raymond Charmet, Anatole Jakovski and Henri Certigny

1968 – June to September, Musée International d'Art Naïf 'Henri Rousseau', Laval: retrospective exhibition of works from 1948-1968. Preface to catalogue by Michel Hoog, Conservateur at the Musée National d'Art Moderne, Paris, by Jean B. Bouvet, Conservateur at the Musée de Laval, and by Anatole Jakovski.

1969 – November and December, Circle Gallery, London.

1971 – July and August, Musée-Galerie des Ponchettes, Nice. Catalogue by Jacques Médecin, deputy-mayor of Nice, by Léon de Groer, director of Nice museums, and by Michel Hoog.

In January, 1970, Michel Chapuis made a colour film on the art of Kwiatkowski.



7. *Full sunlight* (1970). Canvas, 130 × 89 cm.

The Beaver-and-Maple-Leaf motif on Canadian ceramics

D. B. WEBSTER

THE beaver and the maple leaf, as well as being Canadian national symbols, are naturally most popular as decorative motifs. The beaver is by far the earlier symbol, certainly because of the animal's significance in the fur trade. For over two centuries the trapping of beaver was the core of both the French and English Canadian economies, and the motivation for much early exploration and settlement. As a motif, the beaver dates at least from the 1620s, and apparently first appears on a coat of arms of Sir William Alexander, who in 1619 received a grant from James I to all of Nova Scotia. The beaver later appears in the seals of both the Hudson's Bay Company and North West Company, on numerous early coins and medals, on the 1832 arms of the City of Montreal, and on the first Canadian postage stamp, the 'three-penny beaver' of 1851. That unique animal, the beaver, was the primary Canadian symbol into the mid-nineteenth century.

1. Slipcast Rockingham-glazed stoneware teapot, unmarked, with pattern in relief and a moulded beaver as the lid finial. Canadian, Brantford Pottery (W. E. Welding), Brantford, Ontario, *c.* 1875-80. Height 7⅝ inches. *Canadiana Department, Royal Ontario Museum.*

2. Brantford Pottery teapot, unmarked, of Rockingham-glazed stoneware, a lighter and later variant of the previous piece. Canadian, Brantford Pottery, *c.* 1880-83, *Canadiana Department, Royal Ontario Museum.*

The maple leaf appeared much later as a motif, only after about 1800, and in earlier usage seems to have been largely a Quebecois emblem. During the nineteenth century, however, it gained force as a fully national symbol, as the beaver lost popularity with the lessening economic importance and gradual decline of the fur trade. The symbolic dominance of the maple leaf became complete with the adoption of the new Canadian flag in 1964, while the beaver still holds forth on the five-cent coin.

Though common much earlier on printed documents, the beaver and maple leaf symbols, often in combination, appear as consumer-oriented decorations on utilitarian objects above the mid-nineteenth century, most notably as small carved appliques on Quebec furniture. Nowhere, however, was the variety as great as on ceramics of the 1850–90 period.

Canada during this period was just beginning to develop as an indigenous industrial base, in ceramics as other commodities, and was getting beyond the limitations of the commercial craft system. By 1860 at least two factories, and probably a third, were producing simple slip-cast hollow-wares – teapots, pitchers, spittoons, and footed bowls – of stoneware or dense earthenware.

3. Rockingham-glazed stoneware teapot, with particularly sharp reliefs. Canadian, from the Brantford or the Robert Campbell Pottery, Hamilton, Ontario, *c.* 1885-95. The lid knob is missing, and is replaced with a metal loop. Height 9 inches. *Collection John Sheeler, Toronto.*

14. Stoneware Rockingham-glazed pitcher, with relief motif and a ribbed base section, similar to the previous piece. Canadian, Brantford or Campbell Pottery, Hamilton, Ontario, *c.* 1885-95. Elizabeth Collard, in *Nineteenth Century Pottery and Porcelain in Canada*, illustrated a very similar but not identical piece in yellow cane finish. Height 10¾ inches. *Collection Philip Shackleton, Ottawa.*

The Brantford Pottery (Brantford, Ontario) under its founder, Justin Morton, was making slip-cast relief-decorated stonewares as early as 1857. At Cap Rouge, Quebec, a company formed in 1860 began producing buff-earthenware Rockingham and slip-banded cane-wares, and about this time the Farrar Pottery at Iberville, Quebec, began diversifying from salt-glazed containers to slip-cast tablewares.

These earliest industrial potteries were soon followed by others, in Quebec the Dion Pottery at Ancienne Lorette, the Bell Pottery at Quebec, Charles Pearson at St. Johns, the West End Dresden Pottery in Montreal, and in Ontario the Hart Pottery at Picton, William Campbell at Hamilton and J. H. Ahrens and Henry Schuler, both at Paris. All of these factories were capable, by 1875, of producing a variety of hollow-wares with extensive external relief decorations, usually in the American style with brown slip, mottled Rockingham, or cane finishes.

Unfortunately the Canadian-produced pottery is often difficult to attribute to its factories, for only in rare instances was any of it marked in any way. Thus identifications are instead often based on multiple comparisons with known products of the various makers. Increasingly also, as more pottery excavation projects are carried out and reported, reliable attributions of surviving pieces can be based on archaeological evidence.

The Canadian-manufactured wares were limited in decoration to cast relief motifs. Transfer-printed decoration was not tried in Canada for both technical and competitive reasons until well into the present century. The standard beaver-and-maple-leaf pattern produced in most factories consisted of a beaver crouched on a log, with separate groups of maple leaves on sprigs, often looking more like grapevine or climbing ivy. The relief motifs could be quite sharp and detailed on slip-cast stonewares, of a finer clay, but typically were rough and crude on heavier red-firing earthenwares.

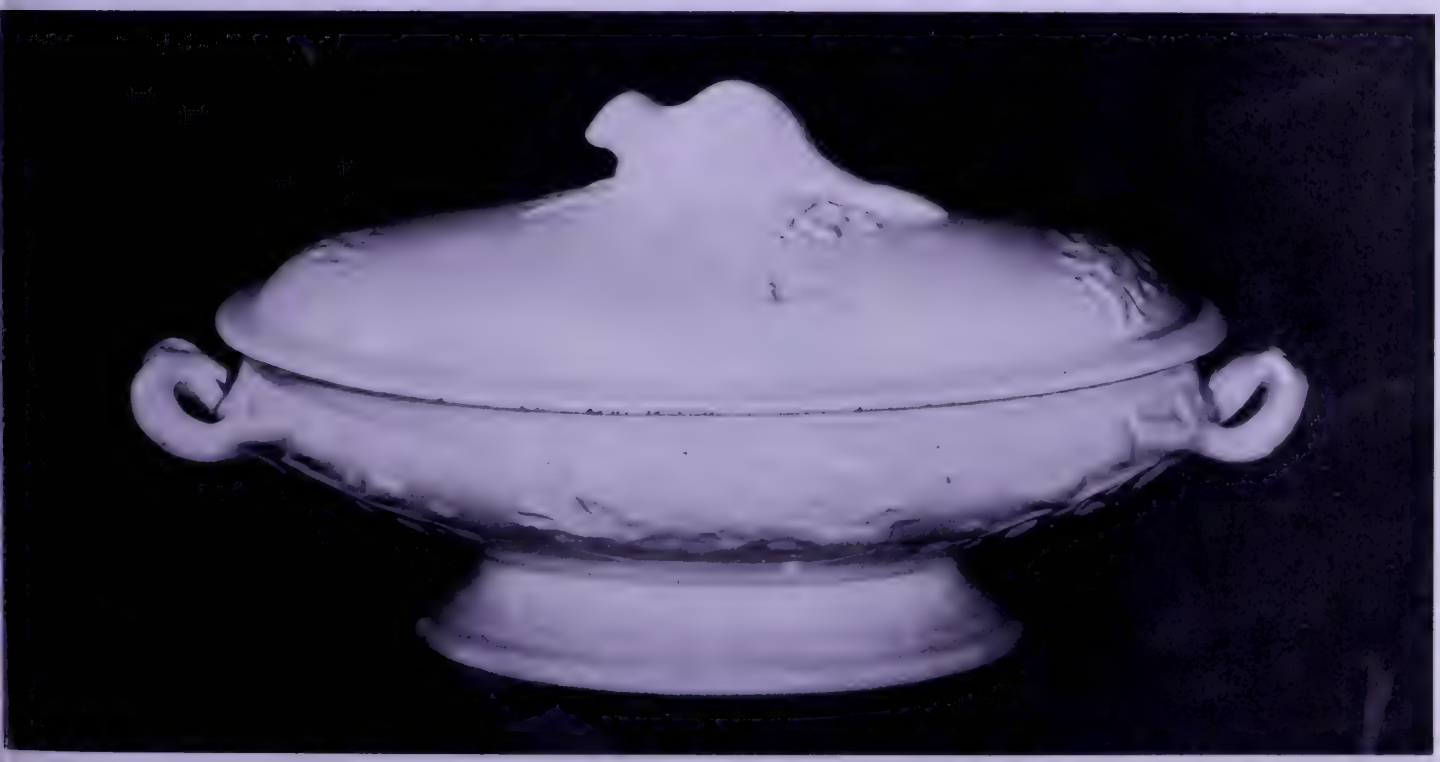
The British ceramics industry during the same period was flooding Canada with ironstone whitewares, from platters to tureens to whole table services, and with wares of greatly varying

5. Slipcast red earthenware teapot (lid missing) with a crude relief motif, and finished with brown slip, underglaze. Canadian, unmarked, but from the Antoine Dion Pottery, Ancienne Lorette, Quebec, *c.* 1870-80. Height $7\frac{7}{8}$ inches. *National Museum of Canada.*

6. Thick-walled red earthenware teapot, with badly detailed relief beaver and maple leaves, and coated with brown slip, underglaze. Canadian, Dion Pottery, Ancienne Lorette, Quebec, *c.* 1870-80. Height 9 inches. *Collection Charles de Volpi, St. Saveur des Monts, Quebec.*

7. White-earthenware beaver-and-maple-leaf patterned bowls, in two variations, unmarked, *c.* 1870-90. Such bowls are commonly found, and may be from one of the St. Johns - Iberville, Quebec, factories (or are perhaps English?) There is yet no solid basis for attribution. Diameters 8½ inches. *National Museum of Canada.*

8. White ironstone oval serving dish for the Canadian market, Scottish, *c.* 1870, with the mark of Robert Cochran & Co., Glasgow. Length 13¼ inches. *Canadiana Department, Royal Ontario Museum.*



9. Ironstone covered soap dish for Canadian export, English, *c.* 1876-78, and marked *Powell & Bishop, Ironstone China, England.* Length 5¾ inches. *Collection Philip Shackleton, Ottawa.*

quality. Some of this English and Scottish ironstone was produced and decorated specifically for the Canadian market, and the British wares were almost invariably marked and thus easily identified. Transfer-printed scenes or motifs were the most common form of decoration on export ironstone; landscapes both from engravings in the Willis-Bartlett *Canadian Scenery*, and other prints, were particularly popular, as well as variations of the by then standard beaver-and-maple-leaf symbols. Of the transfer-printed export types, the Thomas Furnival wares are among the most common and best known in Canada, graced with frighteningly fanged beavers printed in brown, designed by someone who had obviously never met one of the creatures.

Though the British slip-cast relief-decorated export ironstone was not usually produced with the elaborate degree of decoration

10. White ironstone serving dish and plate, English, part of a larger set, with transfer printed beaver-and-maple-leaf motifs and legends in blue, and gilt banding. The pattern is designated 'Niagara Shape' (though with mottoes in Latin and French), with the impressed mark of Edward Walley (1845-56), Cobridge, Staffordshire. Dish height without cover, 7¼ inches. *Canadiana Department, Royal Ontario Museum.*

11. Ironstone plates, English, part of a full service, with maple leaves transfer printed in red, green, and brown, and designated the 'Maple' pattern by Thomas Furnival & Sons, Cobridge, Staffordshire, *c.* 1885-90. Diameters 9 and 12 inches. *Canadiana Department, Royal Ontario Museum.*

of some American or Canadian wares, Canadian-market-oriented motifs were utilized on these as well. The typical relief patterns were beavers, maple leaves, or sheaves of wheat, often in combination as on Canadian-made wares, but of course not in the great variety of the transfer-printed wares. The Robert Cochran ironstones are perhaps the most common of this type.

While the various beaver-and-maple-leaf motifs on ceramics were constantly popular in nineteenth-century Canada, they were not by any means a dominant decorative category in the ceramics market. The national symbols were not utilized (so far as we now know) as decorative motifs by all Canadian factories, nor did they comprise a high percentage of the relief-decorated slip-cast wares of any of their makers. All of the factories also produced a great variety of other patterns, and in some quantity; the ubiquitous Rockingham-glazed Rebecca at the Well was just one of the more popular.

Of all of the vast quantity of English tablewares imported into Canada, certainly only an equally small proportion was designed or decorated toward a solely Canadian orientation. Probably no more than 15 different beaver-and-maple-leaf relief patterns were produced in Canadian factories, and including transfer prints, perhaps as many more British types.

All of the nationally-oriented nineteenth-century ceramics, whether Canadian or British beaver-and-maple-leaf relief-patterned, or scenic transfer-printed wares, are now relatively scarce and rapidly becoming more so. This pottery, with its distinctly Canadian identity, is now also among the most voraciously sought of any antiquarian objects in Canada.

12. White ironstone rectangular serving dish, with ferocious transfer printed beavers and maple leaves in brown, and part of a full service. English, Thomas Furnival & Sons, Cobridge, Staffordshire, *c.* 1880. This set is also called the 'Maple' pattern, but is probably a predecessor to that printed in colours. Length 11 inches. *Canadiana Department, Royal Ontario Museum.*

John Linnell and the picture merchants

EVAN R. FIRESTONE

The English artist John Linnell (1792–1882) is primarily remembered as a friend and patron of William Blake, and the father-in-law of Samuel Palmer. He provided the financial means for Blake to execute the *Book of Job* engravings (1823–25), and the one hundred and two watercolour illustrations of Dante's *Divine Comedy* (1824–27), seven of which Blake engraved before his death. He introduced Palmer to Blake, thereby helping to spark that young artist's submerged and fragile brilliance. Aside from these associations, Linnell's long life and large *oeuvre* have received scant attention in recent literature.[1]

As a precocious child, Linnell profited from Benjamin West's advice, studied with John Varley, and was admitted as a probationer to the Royal Academy Schools at the age of thirteen. A year later, in 1806, he was favourably mentioned in Farington's *Diary*, and by the time he was twenty Linnell had exhibited frequently at the Academy and the British Institution. Landscape was his favourite subject, and early works, such as the Tate Gallery's *Kensington Gravel Pits* of 1812, or the Fitzwilliam Museum's *View on the River Kennett, near Newbury*, painted three years later, are sensitive in colour, crisp in execution, and acute in vision.

However, for some thirty-five years, to earn a livelihood, he resorted to portraiture. He began by sketching and painting likenesses for a few pounds, and eventually charged as much as fifty guineas for a 10 × 12 inch oil portrait. Richard Trevithick, Princess Sophia, Thomas Robert Malthus, Sir Robert Peel, and Lord Methuen were among those who sat for him. On occasion, he could capture a lively sense of personality, especially in the case of male sitters, but the constant onslaught of faces resulted in much weak painting. By 1847, Linnell had become financially secure, and he abandoned the portrait line to concentrate on landscapes and biblical subjects. In 1851, nearing sixty, Linnell settled on an estate in Redstone Wood, Redhill, Surrey. With the support of the new collectors, and especially the dealers, he succeeded in amassing a fortune.

When Linnell relinquished portrait painting, a shift in patronage had occurred. Vast wealth, one attribute of the Industrial Revolution, was now concentrated in the hands of a new middle class located mainly in the Midlands and the North. The preference for Old Masters and portraits that distinguished the taste of the nobility and gentry in former years had given way to subject-pictures and landscapes by contemporary English artists. The former appealed because they mirrored middle

1. *Harvest Home – Sunset (The Last Load)*, (1853), oil on canvas, 35 × 57½ inches. Tate Gallery, London.

2. *The Forest Road* (1853, 56, 59), oil on canvas, $35\frac{5}{8} \times 57\frac{5}{8}$ inches. The Walker Art Gallery, Liverpool.

class life or values, and landscapes were pleasant reminders of holiday excusions away from the burgeoning industrial cities.

Linnell's association with the dealers was inevitable. Although dealers had been operating in England since the eighteenth century, if not earlier, they began to thrive and multiply in the 1840s. The new collectors, seldom familiar with art but conscious of its social importance, depended on the dealers as knowledgeable intermediaries. Linnell, too, found it preferable to avail himself of their services. It was more profitable and less tedious to sell to dealers by the lot than personally to cater for collectors.

In 1846 Linnell had his first transaction with a dealer. An enterprising lawyer cum picture-merchant, Ralph Thomas, acquired twenty-seven paintings and assorted sketches from the artist in exchange for £1,000 and a house valued at £460.[2] Linnell was thereby able, at an average of £54 a painting, to clear from his studio subject-pictures and landscapes that had collected dust for years. It was a satisfactory deal for Linnell, but a bargain for Thomas, as the prices obtained for the artist's work increased many fold shortly afterwards. One picture alone, *The Supper at Emmaus*, was sold to Joseph Gillot for £500.[3]

The following year, Linnell exhibited a picture entitled *A Mountain Road* at the British Institution. David Cox, admiring the painting, recommended it to William Wethered, and introduced the former Conduit Street tailor to Linnell.[4] Wethered, who enumerated the artists represented in his collection, Etty, Maclise, Turner, Eastlake, Stanfield, Collins, Roberts, Leslie, Callcott, Mueller and Sidney Cooper, soon purchased several Linnells. It was the beginning of a profitable relationship for both men, for although Wethered did not initially inform Linnell of the fact, he was also a dealer, counting among his many customers Joseph Gillot of Birmingham.

Gillot began as a button-maker, but his vast fortune derived from the discovery that the press used for this operation could be adapted to the mass production of steel pen nibs. In the early 1840s he began to invest in paintings, and while he had examples of almost every important contemporary English artist, he is best remembered for his patronage of Turner, Etty, and Linnell. In the Spring of 1847 he paid his first visit to Linnell's studio and gave the artist a staggering commission. According to Linnell's copy of the Agreement,[5] the details were as follows:

Last Gleam & Sketch	L 1000
5 pictures 3 ft × $4\frac{1}{2}$ ft.	300 gs. each
5 pictures (kitcats) & sketch	200 gs. each
Sandy Road with Sheep	300 gs.
Isle of Wight Farm	150 gs.
Collins Farm 6 ft × 4 ft	350 gs.

The next commission came in May, when Gillot paid Linnell £500, half the agreed upon price, for *The Eve of the Deluge*.[6] In less than two months, Gillot had committed himself to Linnell for well over £5000.

Gillot eventually obtained over twenty paintings directly from Linnell, and a number of others from dealers, and yet, at his death in 1872, there were only nine works by Linnell in his collection.[7] This can be accounted for by his activity in the trading and dealing of pictures, and for the latter he had something of a reputation. When patronage shifted to the hands of businessmen, speculation and the profit motive inevitably became an important aspect of appreciation, thus inaugurating the art market as we know it today.

From the 1850s, dealers and collectors, including Gillot, commenced to complain about Linnell's generalization of form and his hot, occasionally harsh colour. The dealer, Charles Wass, advised him in 1853, '. . . . . in these days of pre Raphaelite ism (sic) in a picture the subject of which is the figures, it is quite necessary to make the work satisfactory, that they should have had at least as much form and finish as the accessories'.[8] He also complained about Linnell's unconnected touch, as did another dealer, R. Colls, a frequent partner of Wethered, who a year before wrote of a painting: 'I feel that the picture is too hot and the foreground especially on the left is very scattered . . . There is also a disagreeable tone of yellow in the sunset which does not look golden but mustardy'.[9] By the time Linnell was seventy-five, in the late 1860s, these weaknesses had become excessive. Up to that point, when it pleased him, or when he was forced to do so, he could still give finish to a painting. He preferred, however, to work with dabs, flicks and the pull

of the brush, attempting at the same time to model form. In the 1850s this technique resulted in a slightly out-of-focus quality, and later Linnell's landscapes became increasingly diffuse and woolly. In some of the later paintings, the disconnected, choppy brush strokes are so assertive as to become incongruous with the image.

Nevertheless, dealers and collectors continued to patronize him, even after his painting degenerated into the excessively mannered works of old age. The explanation is two-fold. His pictures, particularly in the late 1840s and 1850s, regardless of their defects, struck a responsive chord among the urban middle class. They were most popular in Liverpool, Manchester, Preston, Sheffield and Birmingham, the new industrial centres. Afterwards, Linnell's reputation, and the prices for his works, inflated by well-known and respected dealers, seemed a guarantee of value.

The best of Linnell's later landscapes, with their rolling hills and clouds, sunsets and flocks, have a certain rhythmic and dramatic grandeur which suited an urban ideal of nature (Nos. 6 & 7). In a distant way, his paths and fields are inviting. The descendants of Gainsborough's and Morland's rustic types toil in a state of grace and innocence amidst abundance. A note of gentle melancholy is felt in the many harvest and autumnal scenes. It is nature ennobled and homogenized, beyond the discomforts of the real elements. Linnell's storms are grand enough to be impressive, but not threatening. The stark months of winter never appear on his canvases. His landscapes seem to express confidence in the divinity of all natural phenomena, thus creating an aura of reassurance.

Harvest Home-Sunset (The Last Load), painted in 1853 (No. 1), was acquired by the Belgian dealer Ernest Gambart, who, vending pictures in Brussels, Paris and London, later became the major dealer of Rosa Bonheur and Lawrence Alma-Tadema. *Harvest Home - Sunset*, with its dazzling yellows, oranges and vermillions, was just what Gambart wanted. He told Linnell:

> 'Do not forget noticing some red fiery sunset and hold a canvas ready to get hold of it at once. That is the thing I like above all things and it gives I fancy full room for your imagination . . . .'[10]

Gambart preferred the sunset pictures for good reason, aside from their spectacular impact. Evening scenes veiled the lack of definition and fuzziness which is often noticeable in the daylight subjects.

In 1854, he offered Linnell a large commission, if only this tendency was avoided:

> '. . . . if as you seem to propose you intend to paint with more care yet and bring more finish in your execution I may be able to get perhaps a little more out of the Public and this well considered I shall propose that you now inter (sic) on a Commission for 12 kitcats at 225 gs, 12 half lengths at 300 gs and 12 half lengths elongated 57 in. which seems the most saleable size at 350 gs making altogether 10,500 gs. I should also like 12 three quarters at 130 gs if you like to paint so small a size . . . . of course I shall expect that to all others your prices shall be raised in the same ratio that you shall charge 325 gs for kitcats, 500 gs for half lengths, 550 gs for the long half lengths and 200 the 3 quarters . . .'[11]

The dealer recognized that if he did not commission the artist's time, someone else would, and make a handsome profit. All the dealers tried to monopolise Linnell's labour, or, failing in that, attempted to seek some other advantage. For the large commission that Gambart offered Linnell, he expected that the artist would charge other dealers more, and there was always manoeuvering to secure the pictures Linnell intended to exhibit at the Royal Academy.

Although Gambart's commission was not accepted, here was a request for forty-eight paintings by a man who did not have to be personally satisfied with each picture, as long as it was saleable. Several years later, Gambart informed Linnell:

> 'When I was favoured with your artistic productions it was part of our understanding that anytime if I brought you any of the Pictures you painted for me to have something

3. *The Cloud*, (1863), oil on canvas, $38\frac{1}{2} \times 53\frac{1}{2}$ inches. Photograph by courtesy of Sotheby and Co.

4. *Mountain Shepherds* (1869, 70), oil on canvas, 28½ × 39½ inches. The Walker Art Gallery, Liverpool.

more done to them, you were to give them the benefit of your skill in such retouches, revision and improvements without any charge on your part.

'In consideration of such understanding I have often taken away Pictures on which you spent but little time you and I thinking they might go off in their imperfect state and as we where (sic) both anxious to make money as fast as possible we have thus plotted many an unfinished Picture'.[12]

While Linnell called this accusation entirely untrue – 'pure invention' – it clearly reveals the intent of the dealer, and the conditions operative in the market.

It is known that Thomas Agnew and Sons received by far the bulk of Linnell's Surrey work. The founder of the firm, down from Manchester in 1853, got in touch with Linnell after seeing the Academy exhibition. The artist's major painting that year was *The Forest Road*, described by *The Art Journal* as 'a picture of extraordinary excellence' (No.2). Linnell did not intend to sell this work yet, but two weeks later he agreed to paint for Agnew not less than six views of the Thames, at 300 guineas for kitcats and 500 guineas for half-lengths, with the price of one kitcat to be paid in advance.[13] This was the beginning of a business relationship which was to continue into the late 1860s, and it was due to this firm's patronage that Linnell enjoyed such great popularity in the Midlands and the North, especially Lancashire, where, in addition to Manchester, the Agnews were established in Liverpool. Wooden packing cases containing paintings were regularly sent north from Redhill to be distributed by the Agnews to the new generation of capitalists in these industrial cities.

Agnew eventually acquired *The Forest Road*, which was painted as a 'reputation picture', and considered by the artist to be one of his best.[14] The terms for the sale of *The Forest Road* and two other paintings are found in an agreement of 1859. The large volume of dealer commissions and acquisitions necessitated, or so Linnell thought, contractural agreements to protect the labour and money that were involved. At one time, Linnell had been content to paint a picture and wait for a purchaser to come along, but with the dealers he found himself devoting much of his time to business procedures. The Agnew agreement is only one of countless contracts which could be cited:

'Messrs. Thomas Agnew and Sons agree to purchase from John Linnell three paintings by him, Viz. – *Noon in the Harvest Field*, 55 × 39 for eight hundred pounds, *Evening in the Wheat Field – Setting Up*, 55 × 37 for seven hundred pounds and *The Forest Road*, 55 × 37 for six hundred pounds, frame included. A Deposit of three hundred pounds to be paid forthwith which amount is to be left in Mr. Linnell's hands until the last picture hereby purchased shall be completed and delivered immediately after. The Deposit of £300 to be deducted from the sum to be paid for the last delivered picture. The pictures to be finished within twelve months from this date and to be all cleared within three months after the expiration of the twelve months or the said Deposit of £300 to be forfeited and John Linnell to be at liberty to dispose of the said pictures.'[15]

The deposit stipulation in Linnell's contracts was not a mere formality, and dealers occasionally lost a deposit for failing to clear a painting. There are a total of twenty-eight letters between Linnell and the dealers Hooper and Wass about one painting which was not cleared in time.[16] Hooper and Wass wanted their deposit back, while Linnell claimed that the money had been forfeited, and that if he was to release the picture, terms would have to be agreed upon anew. In the end, it is uncertain whether Linnell retained the deposit as well as the painting.

Sometimes, if a dealer's business was particularly important to Linnell, he could maintain his claim on a painting after the expiration date by paying interest on the amount due. This policy was implemented by Linnell as a concession to the Agnew firm, but not with equanimity. William Agnew, the founder's son, wrote to Linnell from Manchester:

'It is true that in the agreement bond we convenanted to pay the balance before Midsummer day. However, I submit that not being done you have no just ground of complaint inasmuch as interest to the sum has been remitted to you for the few weeks the picture has been standing in your studio . . .'[17]

In one exchange between William Agnew and Linnell, the former, writing for a friend, remarked, 'Mr. Fallows is naturally desirous to have his picture delivered. In fact, Manchester merchants as a rule don't understand paying for property until it is delivered.'[18] Linnell replied: 'I think you will find that my plans and habits of business are in unison with Manchester Merchants who I am informed generally if not always receive payment for goods previous to shipment for America.'[19]

Agnew was one of the few dealers willing to put up with Linnell's conditions for any length of time, for the aggravation seemed a small matter compared with the thousands he annually made with the artist's work. Although he occasionally protested, and even threatened to discontinue the association, in 1862 he twice informed Linnell that the firm was open for all he could produce.

Later in the century, George Moore accused the Royal Academy of submitting to the dealers, who because they controlled the purse strings could exert pressure to obtain membership for artists as well as wall space for the display of their pictures. He wrote: 'Messrs. Agnew have thousands and thousands of pounds invested in the Academy – that is to say, in the works of Academicians. When they buy the work of anyone outside the Academy, they talk very naturally of their new man to their friends, the Academicians, and the Academecians are anxious to please their best customer . . .'[20] Linnell believed this to be the case, as evidenced by a letter he received from William Agnew:

'Mr. Worrall tells me that your picture is badly hung and that you expressed an opinion that if it had been ours it would probably have been well hung. I do not believe the hangers have shown any favour, certainly none to me, and I am quite sure they did not know which pictures are mine.'[21]

In fairness to Messrs. Agnew, no evidence of dealer influence on the decisions of the Academy can be found in their vast correspondence with the artist. There is only the occasional suggestion as to the choice of pictures to be exhibited, as when William Agnew wrote:

'The immediate fact of this note is to ask you to do me the favour to defer my desire that you exhibit the kitcat 'The Travellers'. I happen to know that the exhibition will be bald in Landscapes and am as certain as of my existence that the pictures will be well hung.'[22]

But how could he know? On these occasions he always seemed to be well-informed about the shape of the exhibitions before they were hung.

The dealers did not hesitate to give practical directions as to important points of colour, composition or subject. Agnew had a preference for sheep, and repeatedly asked Linnell to find room in his paintings for that animal. In one letter, Linnell wrote to Agnew:

'If you were going to dine with a friend who had promised you to have some of the best beef he could procure for dinner, would you be satisfied if when he found that you preferred mutton he took care to have a saddle at one end of the table besides the beef. You would not require him to discard the beef altogether I guess. Just so I have anticipated your satisfaction with my plan of meeting your wishes in the new kitcat by introducing a flock of sheep along with the cows which you object to. I should spoil my spread if I did not admit the beef, and the mutton.
I think it is an improvement as a variety with the beef.
So please let me know at your convenience if this

5. *The Last Load* (1874, 75), oil on canvas, 51 × 66½ inches. The Walker Art Gallery, Liverpool.

6. *Sand-Pits – Heath*, (1856), oil on canvas, 36 × 48 inches. The Tate Gallery, London.

arrangement will suit your palate as well as my palette and when you are at liberty to test the matter by taste.'[23]

In a letter commissioning a painting for his own collection, William Agnew expressed some of his other preferences:

'Now I am going to commit an extravagance perhaps for myself. I am about to ask you to paint one of similar size for my "alter ego", anyhow for my private self and I leave its subject entirely to yourself only observing that I always like "loads" of distance, that I like to escape behind the canvas and I dislike to be shut in, and that a sunset is to me an impressive charm and solemn teaching.'[24]

Agnew's customers also felt that a sunset evoked 'higher feelings', and thus Linnell painted many landscapes with the sun in the distance setting over the gentle sheep (No. 3).

William Wethered invoked Turner's name, to whom all in landscape art was compared, when complaining about Linnell's prices in 1862:

'When I had transactions with the late Turner his prices to me were 200 guineas each for the Venetian subjects and a like sum for English landscapes. The size of the former works was 2 feet by 3 feet and the latter 3 feet by 4 feet so that when I am asked 200 gs. for yours 14 inches by ten I naturally take alarm at the price.'[25]

Wethered was unable to induce Linnell to lower his prices. Thus their dealings dwindled away. In fact, Linnell continued to elevate his prices. For paintings measuring 28 × 36 inches he had been accustomed to receiving £300 from the dealers, but in 1864 the price went up to £500.

Aside from the principal dealers already discussed, there had been a number of others, including Thomas Rought, Louis Huth, Victor Flatow, Henry Fitzgerald and Reuben Brooks. Of these, only Brooks retained an interest in Linnell through the 1860s. Agnew's patronage faltered about 1868–69, and as Linnell picturesquely remarked, 'when that river dried up, Brooks flowed in to supply the stream.' Agnew balked at Linnell's prices as well as the deterioration of his painting, and must have believed that the market value for his works could not be sustained much longer.

Agnew, however, bailed out a bit prematurely. *Mountain Shepherds*, a long kitcat painted in 1869–70 (No. 4), fetched 850 guineas at Christie's in 1871,[26] and the Gillot sale in 1872, containing notable examples of Linnell's middle period, helped to buoy his prices. Brooks was upstaged in 1871 by the shrewd London dealer, Edward Fox White, who handled virtually all of Linnell's pictures through 1876, and further succeeded in inflating the artist's prices. He wrote to Linnell:

'. . . Everyone admits that by my operations in your work and more particularly my method (backed by capital) of Keeping your pictures scarce and out of the hands of the Hawkers I have raised the Market value of your work considerably during the time I have had them.'[27]

The dealer, for example, purchased the kitcats for £750, and made a minimum of £250 on each.

Esteem for Linnell's work still ran high among collectors, many of whom, no doubt, overlooked his painting for the signature. Mr. John Newton Mappin informed the artist that, 'John Linnell Senior's name is in the Gallery of any gentleman sufficient to stamp a reputation that he is a man of taste and that the collection he owns is worth going some distance to look at . . .'[28] A painting such as *The Last Load*[29] excited the imagination of many, who experienced in it an epic power which stirred the emotions, but it is lacking in all subtlety and upon closer inspection seems little more than an obviously staged melodrama (No. 5). One admirer in the 1870s was certain that Linnell's works would always be treasured, and he composed a verse to that effect:

The price that I believe they'll bring
We've no conception when we view
And their possessors then may sing
His triumph when they find it true

As money's worth they'll far exceed
What e'er for landscape e'er was known . . .[30]

By buying the works of living British artists, the new collectors could be confident that they had eliminated almost all risks of being swindled, but nevertheless, there were instances. With their premium prices and loose manner it was almost inevitable that Linnell's work would be forged. In 1857 Linnell provided the testimony which sent Thomas Closs to Newgate for affixing the artist's name to a copy. But the major transgressions occurred in the 1870s. Thus we find:

'Caution: Copies of the following Pictures are in circulation:

The Timber Waggon
The Mountain Shepherds (all 39 × 28 inches)
The Piping Shepherd
A Good Day for Fishing (upright 10 × 8)

'Mr. Edward Fox White of 13 King Street St. James is authorised by Mr. Linnell to state that he has seen the above and proclaimed them to be vile copies and the signatures forged. The original works are in private collections.

'The method adopted by the parties concerned in the productions appears to be first to buy any original picture with any receipts or letters of the Painter relating to it, then copy it, and offer the copy for sale as an original work, displaying the above-mentioned documents as proof of the authenticity of the Copy.

'Mr. E. F. White having purchased from Mr. Linnell every complete picture (except two) which has left his easel from the first of October 1871 up to now and having sold all but those now in his own possession believes that every genuine work painted in 1871–2–3 and 4 is permanently placed and only knows of one now on sale the property of Messrs. Thomas Lawrie and Sons of Glasgow.'[31]

When discovered, many of the forgeries were removed from the market. But there still may be some spurious 'Linnells' afloat.

It had been a remarkable boom, but it could not last. While the Victorian bubble did not immediately burst, the art market began to deflate in the late 1870s, following the path of the national economy. White's letter to Linnell, written in 1876, summed up the situation:

'The pictures have arrived safely and are very much improved. I again thank you for retouching the *Cricket*.

I regret I cannot amend my offer of last Sunday. Things look more gloomy every day. I have a letter from Glasgow which city has held out longer than any other, and I fear I must give up my proposed Exhibition there in the Autumn.

The worst of it is the general impression that we shall never recover the iron and coal trade. Turkey was our chief customer for iron. The next was Egypt – both are bankrupt. Belgium has cut us out in price in our own markets at 20% less than we can. Wages are lower there.

In Manchester there are heavy failures. Malcolm and Co. have failed for 800,000! The newspapers are afraid to publish them. No one in our trade has done anything at all. Agnew is never seen now and appears to have given it up for a time. If I could hope for improvement within a year I should be encouraged but when I remember that the last which was only a panic in 1866 lasted three years, I fear what all the best informed say is true. This will last twice as long because it goes deeper and has spread to every trade. All the money made since 1866 has been made with foreign countries who first borrowed our money, then spent it with us then stopped altogether when no more foreign loans were to be had and left ruin behind in the shape of worthless stocks. Christies to my certain knowledge are selling nothing. The last sale of modern pictures resulted in 8 pictures being sold out of 160 lots. The fact is the whole country has been going too fast and we want a long breathing time . . .'[32]

Linnell could not have been much affected by this pronouncement. Wealthy, physically infirm, he died in January, 1882 at the age of eighty-nine.

For a short time, the art market upheld the value of his work, but only so long as those collectors who recalled his fame lived. In 1887, *The Return of Ulysses* commanded 1,400 guineas; less than twenty years later the same picture was sold for 250 guineas at Christie's,[33] and the prices for his work continued to plummet. When the cargo liner 'Linnell' was demolished for salvage prior to the Second World War, few people recognised the name.[34] A Victorian 'great' had been forgotten.

7. *Clearing Off*, (1858), oil on canvas, 19⅛ × 31 inches. Photograph by courtesy of The Fine Art Society Ltd., London.

8. *Sweet Fa's the Eve (Sunset on Redhill Common)*, (1878–79), oil on canvas, 30 × 43 inches. Photograph by courtesy of The Fine Art Society Ltd., London. One of the artist's last paintings, exhibited at the Royal Academy in 1879.

NOTES

1. The substance of this article first appeared as part of a doctoral dissertation entitled 'John Linnell, English Painter: Works, Patrons and Dealers' submitted to the University of Wisconsin in 1971. I am deeply grateful to Miss J. L. Ivimy, who made the Linnell MSS. Collection available to me. All of the primary source materials herein, agreements, journal entries, accounts, and letters are from this collection.
2. Alfred T. Story, *Life of John Linnell*, 2V., London, 1892, pp. 13, 14: II.
3. *Ibid;* p. 267: II.
4. *Journal*, May 11, 1847.
5. Memorandum of Agreement between John Linnell and Joseph Gillot, April 5, 1847. A 'kitcat' measures 28 × 36 inches. Linnell later painted many 'long kitcats', 28–9 × 38–9 inches, as they were William Agnew's favourite size. The five pictures specified in this agreement measuring 3 feet × 4 feet 6 inches were approximately what was designated in the trade as half-lengths.
6. *Cash Accounts Book*, V. III, 22nd May, 1847.
7. Bernard Denvir, 'Pens and Patronage', *The Connoisseur Year Book*, 1958, p. 74.
8. C. W. Wass to John Linnell, Dec. 17, 1853.
9. R. Colls to John Linnell, Angell Hotel, Bath, May 31, 1852.
10. Ernest Gambart to John Linnell, Nov. 9, 1853.
11. *Ibid;* 25 Berners, Oxford St., Jan. 16, 1854.
12. *Ibid;* Paris, Jan. 4, 1859.
13. Memorandum of Agreement between John Linnell and Thomas Agnew, 12th May, 1853.
14. Linnell exhibited *The Forest Road* with three other paintings at the 1855 Exhibition Universelle in Paris: *Barley Harvest, Evening*, 1852; *The Timber Waggon*, 1852; and *The Disobedient Prophet*, 1851–54.
15. Memorandum of Agreement between John Linnell and William Agnew, May, 1859.
16. This correspondence transpired in the latter months of 1857.
17. William Agnew to John Linnell, Manchester, Aug. 24, 1860.
18. *Ibid;* Exchange St., Feb. 20, 1860.
19. John Linnell (draft or copy) to William Agnew, Redhill, Feb. 21, 1860.
20. George Moore, *Modern Painting*, New York, 1894, p. 156.
21. William Agnew to John Linnell, April 29 (1869?).
22. *Ibid*, 18th Mar., 1869.
23. John Linnell (draft or copy) to William Agnew, Redhill, Nov. 5, 1863.
24. William Agnew to John Linnell, n.d., (c. 1864).
25. William Wethered to John Linnell, 6th Dec., 1862.
26. Story, p. 280: II.
27. E. F. White to John Linnell, 1st Oct., 1874.
28. John Newton Mappin to John Linnell, Bucklands, Sheffield, 19th Nov., 1873. Mappin left his collection to the city of Sheffield, and the funds to build the Mappin Art Gallery, completed in 1887.
29. This painting, in the Walker Art Gallery, Liverpool, was formerly identified as *The Last Gleam Before the Storm* of 1847–8, but according to the artist's *Liber Veritatis* it is unmistakably *The Last Load* of 1874–5.
30. From a poem by Thomas Whittle, Sr., of Croydon, entitled 'Lines on the Greatest Artist in Landscape Painting', sent by the author to Linnell with other poetic eulogies on 5th Mar., 1873.
31. Sent by White to the artist and inscribed on the back, 'Copy of this sent to *The Times* and refused insertion. Shall try in *The Athenaeum*', but this notice did not appear in the latter journal either. For an account of a large collection of spurious Victorian paintings, see W. P. Frith, *My Autobiography and Reminiscences*, 2V., London, 1887, pp. 198–202: I.
32. E. F. White to John Linnell, n.d., (1876).
33. *The Daily Mirror*, 3rd July, 1905, p. 3.
34. The 'Linnell', with a gross registered weight of 7,424 tons, was one of a class of three ships, the others being named 'Lassell' and 'Leighton', of the Lamport & Holt Line. This company named vessels after famous men of Arts, Letters, Philosophy and Science. The 'Linnell', on charter to the British government, ran aground at Alexandria, and was towed back to Glasgow where she was disassembled in July, 1939.

The American way with art

JOSEPH T. BUTLER American Editor of *The Connoisseur*

The Magnificent Three: Inro, Netsuke, and Tsuba

JAPAN HOUSE Gallery at the Japan Society, Inc. in New York City recently held a magnificent exhibition of lacquer, netsuke, and tsuba. The loan exhibition of some 500 objects was drawn entirely from the Charles A. Greenfield collection. This collection has been in formation for a period of over 42 years and is noted for its high quality. The Japan House showing marked its public debut. The three categories which interest Mr. Greenfield are lacquer boxes and *inro* (small cases for carrying personal effects), *tsuba* or sword guards, and *netsuke* which are finely sculpted toggles.

The selection of objects for the show was made by Dr. Harold P. Stern, Director of the Freer Gallery of Art in Washington, D.C. He also wrote the text of the splendid catalogue which accompanies the exhibition. Most of the objects included date from the 17th century onward with the exception of a few pieces of lacquer which are as early as the 10th century. These small objects were all highly prized in the periods in which they were made and have been collected in Europe and the United States since the late 19th century.

The exhibition was sensitively installed in the second floor gallery of Japan House. This beautiful building, not far from the United Nations Headquarters, was designed by the Japanese architect Janzo Yoshimura. Its black facade does not prepare the visitor for the superb garden which the building surrounds. The entire environment is one in which Japanese art looks at its best and the interior of the building is fitted-out so that shows of many different types can be accommodated.

The Edo Culture in Japanese Prints

ANOTHER ASPECT of Edo culture was surveyed in a show of 78 prints which surveyed life in 18th century Tokyo. Held at about the same time as the Japan House show, this was seen at the Yale Art Gallery, New Haven. The period from *c.* 1765 to *c.* 1815 was surveyed in this remarkable array of prints.

This was the first show of these works at Yale. George J. Lee, Yale's Curator of Oriental Art, said 'this is an art show of ideas. It was not constructed from a wholly visual perspective, but rather to show through art slices of the whole culture of Tokyo during that period, when the arts were flowering as Japan emerged

1. ***Inro with Netsuke*, both gold lacquer, by Shibata Zeshin (1807-91).** ***Charles A. Greenfield Collection.***

2. ***Netsuke*, ivory, possibly by Asada Ryuheisai, early 19th century.** ***Charles A. Greenfield Collection.***

3. ***Tsuba*, copper alloy, by Morita Sadanaga, mid 19th century.** ***Charles A. Greenfield Collection.***

4. *The Third Month, Cherry Blossom Time at Gotenyama* (diptych), Toriri Kiyonaga, coloured woodblock print, 1784. *Yale University Art Gallery, Frances Gaylord Smith Collection.*

5. *Clearing Weather at Asakusa*, Suzuki Harunobu, coloured woodblock print, *c.* 1769. *Yale University Art Gallery, Gift of Mrs. Jared K. Morse.*

from a feudal society frequently at war to a more stable, urban culture'.

The quality of each of the prints chosen was of a very high order. Japanese prints were generally appreciated and collected by Westerners long before the Japanese themselves became interested. This happened because the artists were of 'low' birth and depicted scenes of everyday life. The subject matter included street scenes, illustrations from poetry and history and drama, classic themes from the 11th-century novel *Tales of Genji*, depictions of women and places of amusement, and decorative art.

Naked Clay

A FASCINATING show of 90 examples of unadorned clay from collection of the Museum

6. *Nihonbashi* from series 'Famous Places of the Eastern Capital', Ando Hiroshige, coloured woodblock print, *c.* 1832. *Yale University Art Gallery, Gift of Mrs. Jared K. Morse.*

7. *Bowl,* **Divala, Chiriqui, Panama, pottery,** *c.* **1000-1250.** ***The Museum of the American Indian, Heye Foundation.***

8. *Bottle,* **Haley Place, Miller County, Arkansas, U.S.A., pottery,** *c.* **1250-1500.** ***The Museum of the American Indian, Heye Foundation.***

of the American Indian was recently seen at The New York Cultural Center, New York City. The art of the native American potter in its most simple, subtle and unadorned form was shown in a time span of 3000 years. 'Naked Clay' includes work from North, Central and South America and the West Indies. Ranging from a vessel made in Mexico *c.* 1500 B.C. to a carved blackware bowl produced in New Mexico in 1963, these elegant vessels represent a major aspect of American art that is rarely seen and hardly known.

Included were such outstanding examples as a polished brownware bottle with stirrup-spout handle made in Peru about 750 B.C., a remarkably formed vessel from Central America made *c.* 1200 A.D. and a contemporary blackware bowl by Grace Medicine Flower, from Santa Clara, New Mexico. Made without the aid of the potter's wheel, these exemplify the potter's art as a means of artistic expression.

The show was selected and organized by Mr. Lewis Krevolin, a professional potter from Staatsburg, New York; Miss Lynette Miller, Curator of Loans of the Cultural Center and Dr. Frederick J. Dockstader, Director of the Museum of the American Indian. The latter institution, founded in 1916 by George C. Heye, is devoted to the exhibition, study and

9. *Stirrup-Spouted Vessel,* **Tembladera, Cajamarca, Peru, pottery,** *c.* **750-500 B.C.** ***The Museum of the American Indian, Heye Foundation.***

10. Albert Bierstadt. ***Gosnold at Cuttyhunk, 1602*****, oil on canvas, 1858.** ***The Whaling Museum, New Bedford, Massachusetts.***

preservation of the culture of the Indians of all the Americas. Opened to the public in 1922, it developed from the private collection known earlier as the Heye Museum, and is now the largest Indian Museum in the world. The museum is located on Broadway at 155th Street in New York City. A handsome 100-page catalogue with illustrations of the ninety vessels in the exhibition and also of the potters tools and techniques, accompanies the show which will tour several American cities.

Albert Bierstadt Exhibition

AN IMPORTANT exhibition of the works of Albert Bierstadt, the 19th century romantic landscape painter who opened a window for the world on the American west with his panoramic vistas, was seen into last month at the Pennsylvania Academy of the Fine Arts in Philadelphia. It was originally organized by Gordon Hendricks for the Amon Carter Museum in Fort Worth Texas. The exhibition is the first really comprehensive retrospective of Bierstadt's work. It was seen in New York City at the Whitney Museum of American Art. A prolific artist and a celebrated figure for most of his career, Bierstadt waned in reputation towards the end of the last century, he was well in the shadow of the past at his death in 1902.

In offering a fresh evaluation of Bierstadt in the illustrated catalogue he prepared, Mr. Hendricks says: 'Bierstadt was not the greatest artist America has produced, but most of his work is attractive and some of it among the finest in American landscape art. He began his work with a European tradition of training well after most Hudson River artists had reached their separate apogees, and continued it through the far-away flowering of impressionism. His life was a bridge from the romance of Cole to the realism of the Ashcan School, and his work a reflection of what many Americans, naive and sophisticated, liked in the last half of the 19th century. It is for this reason – to show the full range of his work and, by it, to help illuminate the taste of the American past – that this exhibition has been assembled'.

The exhibition, supported by a grant from the National Endowment for the Arts, includes 85 works, along with photographs and other memorabilia. Bierstadt was born at Solignen, Germany, in 1830. He was an infant when his parents emigrated to New Bedford, Massachusetts. At 23, he returned to Europe for four years to study landscape painting in Dusseldorf and Rome.

Back in America in 1859, he made a trip to the Wind River Mountains, marking the beginning of an enduring fascination with America's West. In his prime, Bierstadt was identified with grandiose panoramas of the genre of *Domes of the Yosemite*. His small oil studies, though not particularly appreciated in that day, are valued now for their freshness and immediacy.

Braque: The Great Years

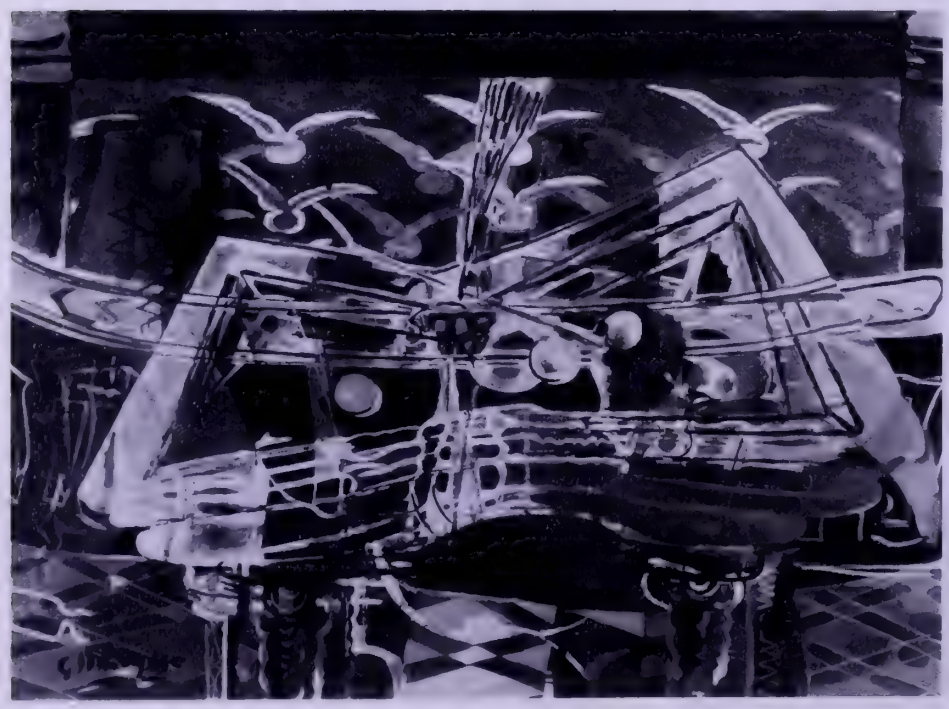
THE ART Institute of Chicago has held a show of 38 monumental canvases by Georges Braque from public and private collections in the United States and Europe by the distinguished Cubist expert, Douglas Cooper.

Georges Braque was born in Argenteuil (France) in 1882. As a small child he moved to Le Havre, where he began his formal training at the Ecole des Beaux-Arts. After leaving

11. Albert Bierstadt. ***The Wolf River, Kansas*****, oil on canvas, *c.* 1859.** ***Detroit Institute of Arts.***

12. Georges Braque. *The Artist and His Model,* oil on canvas, 1939. *Mr. Walter P. Chrysler, New York.*

13. Georges Braque. *The Blue Washstand,* oil on canvas, 1942. *Mr. Sam Spiegel, New York.*



school, he worked as an apprentice to a house painter. In the early 1900s he moved to Paris where he studied with a number of artists and worked with Picasso in the development of Cubism. A brief period of military service, begun in 1914, ended with a head wound in 1915. After a long convalescence, he began to paint again in the summer of 1917. From that time until 1956, when his health began to decline, Braque produced a large volume of work in a variety of styles. He died in Paris in 1963.

Braque began to work on the important series of large-scale canvases depicting studio interiors, figures, billiard tables and *Guéridons* (pedestal tables) in 1918. He continued to paint variations of these subjects throughout the remainder of his career. The pictures in the Art Institute exhibition, dating from 1918 through 1956, provide a comprehensive survey of the full range of the monumental paintings.

14. Georges Braque. *The Billiard Table,* oil on canvas, 1947-49. *Mr. and Mrs. Leigh B. Block, Chicago.*

15. Joan Miro. ***The Tilled Field,*** **oil on canvas, 1923-24.** ***Mr. and Mrs. Harold Diamond, New York.***

The illustrated exhibition catalogue with 16 colour plates was written by Douglas Cooper. His definitive text, based on his personal relationship with the artist and his deep knowledge of Braque's work, gives a thorough insight into the master's life and work in the period of the monumental paintings.

Joan Miro: Magnetic Fields

AN EXHIBITION of approximately 60 paintings illustrating a little known aspect of Miro's oeuvre – the less figural works of the 1920s and 1960s – was seen at The Solomon R. Guggenheim Museum the end of last month.

The works from these two widely separate phases, the so-called 'dream landscapes' of the 1920s, and the colour field paintings of the 1960s, have never been isolated and exhibited together in such a context. What the paintings of both periods have in common is an unusual emphasis on open space animated by abstract signs.

The exhibition was organized by Margit Rowell, associate curator at the Guggenheim, and Rosalind Krauss, visiting curator. In the fully-illustrated catalogue accompanying the exhibition, Miss Rowell discusses the influence of poetry on Miro and how it affected his pictorial activity in the twenties and sixties; Miss Krauss analyses the formal development of Miro's art during these periods.

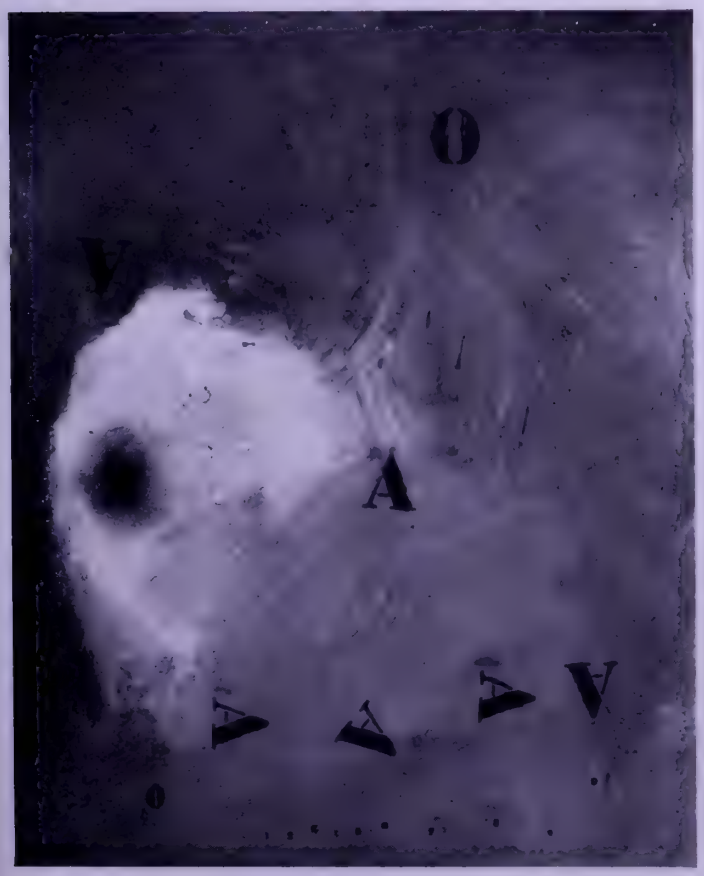
Joan Miro was born April 20, 1893, in Barcelona. He attended art schools in Barcelona and was familiar with Cubism and the Dada movement before moving to Paris in 1919. Although he had one-man shows in Barcelona (1918) and in Paris (1921), his first successful exhibition was in Paris in 1925, at the height of Surrealism.

Miro's acquaintance with Jean Arp, André Masson, and the work of Paul Klee, encouraged him to formulate the world of his imagination through a repertory of spontaneous forms and dream images. However, through the colour, texture and plastic presence of his forms, a sensual relationship with reality persists through out the evolution of his career.

Miro at Acquavella Galleries

VIRTUALLY CONCURRENT with the Guggenheim exhibition was an important loan exhibition of the paintings of Joan Miro at the Acquavella Galleries, New York. The show, held for the benefit of the Children's Pavilion of Memorial Sloan-Kettering Cancer Center, New York, included 58 works chosen from United States museums and private collections. In contrast to the Guggenheim show, this group spanned five decades from 1915 through 1966 with the emphasis on certain unique phases of his career.

A beautiful catalogue was prepared which presents all 58 paintings in colour with an introductory essay by Art Historian, Douglas Cooper. This catalogue illustrates many Miro paintings that have never been exhibited in the United States and many others that have not been previously reproduced in colour.



16. Joan Miro. ***Letters and Numbers Attracted By a Spark V,*** **oil on canvas, June 5, 1968.** ***Pierre Matisse Gallery.***

Books Reviewed

Typical of the period

VICTORIAN CERAMIC TILES: By Julian Barnard (London: Studio Vista. £4.80).

THE TITLE of this book is suggestive of yet another superficial slim book aimed at the bargain-hunter. Not a bit of it – here is an excellent, thoroughly researched, well-written and attractively presented reference book – a standard work.

Twenty, even ten, years ago such a book on a rather unlikely facet of Victorian ceramics would not have found a publisher. That it has today reflects credit not only on the publishers, but also on the general interest in these later wares and in all aspects of the Victorian and Edwardian periods.

A clay tile is basically the most utilitarian of objects – a machine-made square slab. The decoration is in most cases repetitive, being pressed out by machine or printed. Very few examples are hand-painted. Can we expect otherwise? The early Victorian tiles were for flooring, often in busy public places such as Stoke Railway Station and they had to withstand hard and constant wear. They had to be inexpensive, regular in size and in design. Here we have the perfect object for machine-made ceramics.

Later the tiles were used decoratively as wall coverings – externally as well as within the building. Here the scope was greater and the many tile manufacturers catered for all tastes – some might say for no taste – but these Victorian tiles are typical of the period and when collected with discretion have great charm. In referring to taste and charm I have rushed in where the author feared to tread. He writes – 'There has been a deliberate attempt in this book to avoid qualitative judgment – it is felt that this is a field where individual preference is of far greater value than a rather false indication as to what is a "good tile" and what the collector should consider important.' His views on value may not, however, stand the test of time. '. . . . most tiles can be bought for a few shillings and unless you are keen to obtain a set of a particular kind it need never be an expensive hobby.' If this is proved incorrect, the author of this excellent and interesting book will have been responsible to a material degree.

The book covers not only British tiles, but also American examples and gives basic information on the many manufacturing firms. Architectural works, as well as purely decorative internal picture tiles are discussed. It is difficult to fault this work, although the author should re-examine the Doulton tiles bearing Hannah Barlow's incised animal studies. I would be surprised if he found a 'blue undercoat', for her technique was to incise designs into the clay, the incisions then being filled with pigment. The colour is added and is not an exposed underlying clay, as the author suggests. Many would not describe M. L. Solon's individual designs in pâte-sur-pâte as tiles – they are decorative plaques, as are the designs by his son, L. V. Solon (Plates 56–7). The publishers have divorced the caption from Plate 64 but these points are far outweighed by the general excellence of the book.

—GEOFFREY A. GODDEN.

AUBREY AND THE DYING LADY. A BEARDSLEY RIDDLE: By Malcolm Easton. (London: Secker and Warburg. £4.50).

THE main facts about Aubrey Beardsley are well known. His sister Mabel, however, though certainly an important influence on him, has remained a mystery. Even close students have caught little more than brilliant brief glimpses of her. It is greatly to Dr. Malcolm Easton's credit that he has found out so much about her personality and career, and shown their relevance to the understanding of her brother's work.

It has been customary to assume that Beardsley's life was as uncomplicated as it was short. A certain amount of gossip, especially about his relations with Mabel, continued to circulate among survivors of the Nineties, but no one paid much attention to it until recently. In 1966 the great Beardsley exhibition at the Victoria and Albert included a portrait, painted shortly before the first world war, of a doubtfully identified young man, who, it was said, had claimed to be Mabel Beardsley's illegitimate son. Mr. Brian Reade, who arranged the exhibition, also drew attention to the presence in many of Aubrey's 1893 drawings of an almost obsessional concern with abortion and the human embryo; and he revived Frank Harris's old story that Beardsley had cheerfully boasted of being Mabel's lover.

The trickle of gossip rapidly became a torrent. Dr. Easton, setting himself the difficult task of charting the muddy waters, entered them reluctantly, he tells us, but duty made him step out into the current. His opponents will say that he was then swept off his feet and carried helplessly downstream; but it is clear that he managed to keep his head above the surface, made many useful marginal observations, and even succeeded in taking some valuable soundings.

With great patience he examines the various tales of illegitimacy, abortion and incest. He concludes that Beardsley's knowledge of embryos is unlikely to have come directly from any experience of Mabel's; that Mabel *may* have had a child in the early Nineties (though the portrait has turned out to be a mare's nest), but, if so, by another man; and that, while physical incest is unlikely, brother and sister were exceptionally close and lived in a 'subjectively' incestuous fantasy.

He then adds his principal contribution: the suggestion that this fantasy was played out in reciprocal transvestism and the self-identification of each with the other. It was Beardsley's final realisation of his own trans-sexuality, he argues, that took the sting out of his later portrayals of women.

Though a believer himself, Dr. Easton plays fair and gives the evidence impartially. The speculation, based throughout on careful research, is interesting and worth while, and if the arguments are not finally convincing, that is not for want of skill on his part, but only because no matter how high you pile 'may have' and 'surely' on 'probably' and 'must', you will still never get anything more than a great 'perhaps'.

—HENRY MAAS.

THE RESTLESS CENTURY. Painting in Britain 1800–1900: By William Gaunt. (London: Phaidon Press. £6.50).

FOR MANY still grateful people William Gaunt's enthusiasm was their first introduction to 19th-century British painting. His two books, 'The Aesthetic Adventure' and 'The Pre-Raphaelite Tragedy', originally published as long ago as the 1940s revealed sympathy for a period then hardly appreciated. Since these pioneering works, interest in 19th-century painting has risen to virtually boom proportions, both in regard to the collecting of such pictures and to the scholarly study of them. Books proliferate and it is an exceptional one indeed that deserves more than a passing reference.

In 'The Restless Century' William Gaunt now surveys the whole of the 19th-century. For those who already own its predecessor, 'The Great Century', the contrast will be immediately apparent. There is a grace and elegance about the works of the 18th century which is difficult to find in the paintings illustrated in this latest book. The title is certainly aptly chosen. Though one might well wonder whether the reason for the 19th century still appearing 'restless' to us, is because we are relatively near to it, the perspective is too close. Some of the paintings have a shock value as regards their colour or composition even to modern eyes: the works of Blake or Samuel Palmer from early in the century, through Millais' *Lorenzo and Isabella* of 1849 to Sargent's extraordinary portrait of Robert Louis Stevenson and his wife. It was indeed an incredible century, with both Turner and Constable, two of Britain's greatest artists, painting supreme masterpieces whilst others of their peers raised art to heights of bathos and banality.

Mr. William Gaunt himself will disarmingly admit that he is 'rather good at captions'. And again in this volume the illustrations are always illuminated by apt analysis or quotation. In addition there is an excellent brief introduction which together with the 170 or so plates, including the very familiar as well as the relatively unknown, provide what must surely be one of the best and most understanding anthologies of 19th-century British painting. —DAVID COOMBS.

MARK GERTLER: By John Woodeson. (London: Sidgwick and Jackson. £5.50).

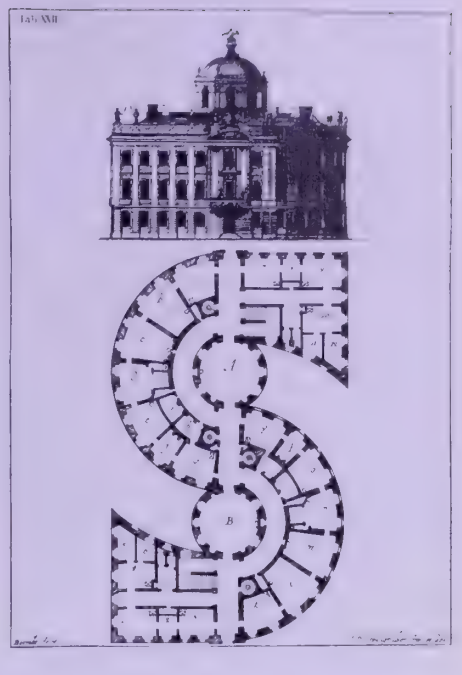
A month before he killed himself Gertler wrote to Edward Marsh, who had not liked his latest exhibition, and said 'You must remember that many works by artists of the past were considered unattractive during their lifetime. There is just a chance that some of my works may be more appreciated in the future.' Gertler, with his passionate and almost single-minded dedication to his art, knew that he had painted some important pictures and, at the expense even of his own happiness, had contributed to the development of twentieth century British painting. He had disconcerted other patrons besides Marsh with his continual jumps in style, but each change was consistent with his own character and was dictated by a horror of being influenced by his own work and becoming repetitious; 'If a man is a bore,' he maintained, 'he'll be a bore even under the most startling and "original" of methods.' Gertler, as a painter, was seldom a bore; he painted with the passion and dedication of a man who regarded every painting he did as the first, and possibly the last, of his life. That life is now sufficiently far removed from most of us to be reviewed dispassionately, and we are at that time 'in the future' at which the artist felt his work might be more appreciated. In 1971 John Woodeson selected and wrote the catalogue for the Gertler exhibition which started its tour at The Minories, Colchester, and has now followed this up with a much needed biography. For many this will seem quite the wrong way round, for, after reading this excellent life it would be an even more stimulating experience to see a major exhibition of Gertler's work. Gertler is one of the handful of painters of this century with some claim to be considered great – this is not to say that all his paintings are good, because they are not, but an artist should be judged on the total of his best works and not on his failures.

Mr. Woodeson sketches the life with sympathy and humour, calling upon letters, recollections of the family and friends, and fragments of autobiographical writing. He records Gertler's birth in London, his childhood in Austria, the hilarious incident of his father swapping their poor inn for a load of odd boots and then exchanging the boots for buttons! His father's departure for America and the telegram his mother received nearly five years later saying 'I have prospects, come, we shall meet in England! I know what to do there and if what I do there is not good, we shall go to America where I know still better what to do.' Back in Whitechapel Gertler met his first 'best pal', Moisha, their landlord's youngest son: he was always to have one particular friend whom he regarded as his 'best pal', at the Slade it was Nevinson and then the ill-fated John Currie. If Carrington had been a boy she too would have qualified as 'best pal' and their relationship would probably have been smoother and happier. At nineteen he exhibited with the Friday Club and, after consulting William Rothenstein, at the New English Art Club; these early exhibiting successes brought him into contact with several important buyers – Professor Sadler, Edward Marsh, Ottoline Morrell and others – and in 1914 the Contemporary Art Society purchased his *Fruit Sorters*. He moved into new circles, although he still preserved the family ties with Whitechapel, becoming a frequent guest of the Morrells' at Garsington and of Gilbert Cannan's at Cholesbury, but it was when he was alone in his studio grappling with 'the beauty that trembles on the edge of ugliness' that he achieved consummation. During the 1920s confidence in his own ability began to alternate with self-doubt; fear of tuberculosis, which resulted in several spells in sanatoria from 1925 onwards, lead him to contemplate suicide, but these early thoughts were dismissed because he would not rob his mother of her belief in him. Ironically, the post-mortem after his only serious attempt at suicide – he had recanted on previous occasions and summoned a doctor – revealed that the tuberculosis had healed completely.

In addition to the life Mr. Woodeson has added one concentrated chapter on the influences, development and progression of Gertler's work. He concludes that 'Gertler's work is, in many ways, nearer to German than English art, and is essentially linked with his racial origins.' Certainly, Gertler had a love for barbaric colour, but he fused this with a naive primitivism and a passion that makes of his art something that is both indigenous and alien at the same time. He loved paint and could make it sing, but if the tune recalled a gypsy dance the words were surely English. To appreciate the full quality of Gertler's paintings it is necessary to have really good reproductions and this, sadly, is what the book lacks; the publishers have tried to produce it too cheaply, which has resulted in the quality of the plates being uniformly bad. —PEYTON SKIPWITH.

ARCHITECTURAL ALPHABET. JOHANN DAVID STEINGRUBER 1773: Edited and introduction by Berthold L. Wolpe. Translated by E. M. Hatt and Berthold L. Wolpe. (London: Merrion Press. £20.00).

IT IS unlikely that a more beautifully printed 'fine' book than the *Architectural Alphabet* will appear either this year or next, or one with a more fascinating subject. Dr. Berthold Wolpe that connoisseur of the odd, has rescued and reprinted a rare work first published in 1773, by Johann David Steingruber (1702-87), for many years chief architect at the office of works for



the principality of Ansbach in Bavaria. Steingruber had published three other serious books on architectural subjects: this one, his last, published when he was over 70, is a series of plans and elevations of stately baroque buildings each based on a letter of the alphabet – a joke, but worked out in serious detail: any one of his suggestions could have been built, and it is a pity that none of them were.

Berthold Wolpe contributes an Introduction, Postscript and extraordinarily interesting notes with illustrations, showing other buildings and gardens planned on letters and shapes, e.g. crowns; the book has been designed by Monty Shaw in Folio size. It is set in van Dijck and Fell types and beautifully printed, with the exquisite engravings reproduced in fine line offset facsimile, on mould made paper, by the University Press, Oxford. The edition is limited to 425 numbered copies for sale throughout the world. £20.00 or $55.00 from The Merrion Press, 16 Groveway, London S.W.9. —RUARI MCLEAN.

BRICK BUILDING IN ENGLAND TO 1550: By Jane A. Wight. (London: John Baker. £7.50).

I once knew a man who was in love with tomatoes. He studied them, grew them, smelt them, even from time to time ate them. The objects of human passion are infinite; and how fortunate this is. Here now is Miss Wight, with a passion for mediaeval brickwork. By training, one would suppose, she is an historian; but so absorbed did she become, over ten years, in this subject that she ended by sacrificing everything, even much of her income, to pursuing it. The result is this remarkable book, which aims at cataloguing every English building with bricks earlier than 1550. Nearly half of it – 174 pages – consists of a county-by-county gazetteer: and there are seventy-five plates.

The book, it must be said, is not without its failings. It is undoubtedly too long, and unduly repetitious (the same quotation from Pevsner's *Shropshire* occurs no fewer than four times), and in places, notably in the chapter on Hampton Court, carries us a long way from brickwork. Nor are the 'mechanics' good. Most of the plates are not referred to in the text (as distinct from the gazetteer) and, what is much more serious, there is no place index. This reduces the value of the book considerably. Even in the gazetteer you will only be able to find, say, Hartpury, Cowbit, Cringleford or Brinkley if you happen to know their counties: and such knowledge is not perhaps universal. Places marked on the maps – and there are a number of very helpful maps – do not always appear in the text or gazetteer, and vice versa. The attentive reader will find a fair sprinkling of other little errors of one kind and another, some decidedly odd.

Nevertheless, this is a book which covers a theme of great interest in far more detail than has ever been done hitherto. It is evident that Miss Wight has not only combed all the standard books on this subject, topographical and otherwise, but has also worked conscientiously through the accounts of many of her buildings. Methods of early brick manufacture are carefully described, and the sources of that rich variety of colours which is one of the delights of our mediaeval, and especially Tudor, brickwork are fully explained. Other relevant subjects, such as roofing tiles, terracotta, and ornamental brickwork, particularly in relation to Tudor chimneys, are also covered, while, besides castles and houses (there were practically no cottages constructed of brick as early as 1550), plenty of space is given to churches and to the brick-building enterprises of the great ecclesiastics.

The counties which have the most pre-1550 brick architecture are Norfolk and Essex, followed by Suffolk, Kent and Lincolnshire. We may be very thankful that, owing to the toughness of much of this early English brickwork and its 'hard firing and coarse, sometimes uneven texture', so relatively much has survived. —ALEC CLIFTON-TAYLOR.

THE GHENT ALTARPIECE AND THE ART OF JAN VAN EYCK: By Lotte Brand Philip (Princeton University Press/ Oxford University Press. £17.50).

THIS BOOK is, we are told, the result of a feeling of violent contradiction experienced by the author when she first heard Panofsky's theories on the Ghent altarpiece. Her conclusions may well produce similar reactions in her readers.

Unlike many art-historians who have seen the altarpiece as incomplete, Professor Philip treats it as a pre-conceived entity. She has re-constructed, fairly convincingly, the huge structure, part architecture, part sculpture, into which the altarpiece was probably set, and has provided a new interpretation of the quatrain which is one of Hubert van Eyck's main claims to existence. To Hubert she has now assigned the sculpture of the frame, and the invention of a mechanism, lost to posterity, which not only turned the panels, but played solemn music the while. As we know that from its earliest days the altarpiece was a great tourist attraction, it seems odd that no-one saw fit to comment on this remarkable clockwork achievement, particularily as the author states that 'No doubt, in his (Hubert's) time, his fame was greater by far than that of Jan.' The curious iconography of the altarpiece is discussed at length, and the wealth of symbolic detail clearly explained within the terms of the author's interpretation of the theme of the Heavenly Jerusalem set out in the panels.

In the light of her re-assessment of the Ghent altarpiece, Professor Philip has also made some interesting adjustments to Jan van Eyck's chronology and oeuvre. The path of reconstruction is, however, hazardous; and although the New York panels of the Crucifixion and the Last Judgement may well have originally flanked another panel – now lost – to treat a Resurrection after Pieter Breughel the Elder as a copy after this lost centrepiece is mere wishful thinking. Both here, and elsewhere in the book, Professor Philip seems to confuse plausible theory with fact.

—A. TOMLINSON.

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The Connoisseur's Diary

NINE MASTERPIECES, one from each of the countries of the European Community, are now on display at the Victoria and Albert Museum, London. From Belgium, Rubens' *Four Studies of a Negro Head;* Denmark, a pair of Bronze Age Lurs (wind instruments); Germany, an Imperial Standing Cup by Wenzel Jamnitzer (illustrated above); France, de la Tour's *Card Sharper with the Ace of Diamonds;* Ireland, the Ardagh Chalice; Italy, Michelangelo's *Bust of Brutus;* from Luxembourg, the Echternach Bible; the Netherlands, Rembrandt's *Titus in the Habit of a Capuchin Friar;* and from Great Britain, Stubbs' *Gimcrack on Newmarket Heath.* Together they form an exhibition of rare, almost monumental refinement. It closes on February 11th, and should not be missed.

Goldsmith's mint

NEW LIFE to an old association can be expected following the appointment of Mr. Graham Hughes to be Head of Design at the Royal Mint. The appointment is part-time and Mr. Hughes will continue as Art Director of the Worshipful Company of Goldsmiths in which position he has been in large measure responsible for encouraging the renaissance of modern British design and craftsmanship. The Royal Mint supplies coins to about 50 countries and also manufactures commemorative medals and seals.

Jewels are for ever

AFTER several years closure, the Jewellery Gallery at the Victoria and Albert Museum can be seen once again with its superlative collection arranged in a completely new display. The objects range from the earliest times to the present day and have been acquired by gift and purchase since the very foundation of the museum in the middle of the 19th century. There can be few galleries providing so many outstanding opportunities for simple admiration or serious study. The illustration shows a 15th century Flemish parcel-gilt and enamel diptych.

Explosion at the Tate

APPROPRIATELY enough the Tate Gallery's latest report shows an explosion on its front cover. This is a detail of Philip de Loutherbourg's *Battle of the Nile* and it is during the past two or three years since its purchase that the Tate Gallery has been in the forefront of those of Britain's Museums and Art Galleries which have been fighting the Government over the latter's decision to impose admission charges: a policy totally at variance with a very long tradition of free entry. The Trustees of the Tate have used their latest report as a way of putting on permanent record their side of the case.

Among the lists of acquisitions over the past two years, there are two outstandingly interesting series of items: the Alistair McAlpine Gift of a group of sixty contemporary sculptures; and eleven original etched or engraved copper plates by Thomas Gainsborough made in the 1770s and 80s. It is also of interest that the purchase of two marine pictures by Philip de Loutherbourg in fact marks in a way the beginning of art historical re-evaluation of this hitherto rather neglected aspect of English painting. This painter's influence on Turner, for instance, is immediately obvious. Mention of the Alistair McAlpine Gift highlights another act of generosity by this far-sighted collector, for he has been responsible for the foundation of the Institute for Contemporary Prints, whose collection it is hoped will be housed at The Tate.

Finally, the report contains a powerfully reasoned plea for a National Conservation Policy. Despite Britain's extraordinary wealth of artistic treasures, there is no centre for their conservation or for training or research. This despite the Gulbenkian Foundation's offer of £150,000 towards the cost of equipping a Central Institute for the Conservation of Paintings and Drawings. Such moneys as the museums and galleries receive from the Government cannot be stretched further, and the need is obviously becoming urgent; the training of restorers is a long and delicate business and more and more works of art are in need of repair or restoration. One must hope that soon there will be national recognition of this insidious danger to our unique heritage.

The Tate Gallery Biennial Report 1970–72, 242 pages, 11 colour plates, 44 black and white illustrations, 280 acquisitions fully described, each with a small illustration. £1.25 plus postage and packing from The Tate Gallery Publications Department, Millbank, S.W.1.

Our old Dutch

AS PART of Britain's *Fanfare for Europe* celebrations marking Britain's entry into the European Community, The London Museum is mounting a special exhibition 'The Dutch in London'. An engraving of a merchant's office after Jan Luyken illustrates one of the most potent influences and others still more apparent were upon the generality of the fine and decorative arts in the 16th and 17th centuries. The exhibits are coming from private and public collections in Britain and the Netherlands and have been chosen by David Ormrod. The exhibition, which has been designed by Robert Reed, is open at Kensington Palace until 25th February.

The Third Earl of Burlington attributed to Jonathon Richardson and loaned by the National Portrait Gallery to an exhibition at the University of Nottingham entitled *Apollo of the Arts: Lord Burlington and his Circle,* which seeks to show the nature of Burlington's taste and the extent of his patronage. The exhibition closes on the 17 February.

Art Dispatch from Europe

GÉRALD SCHURR

Geneva. The Cubist Period

CUBISM, an exacting discipline, has once again been accorded a place of honour. But the interesting point about the retrospective exhibition until February 15th at the Petit Palais in Geneva is that it does not concentrate on Braque and Picasso, the leading lights of this movement of 1907-1908, but on all those who were their followers while still retaining their individuality. Some of them, like the Pole Hayden for instance, after a few years rejected rules they found too severe and turned again to nature and realism enriched by the Cubist experiments of their early work. Albert Gleizes, Jean Metzinger, Andre Lhote, all well represented in this exhibition, were the theorists and exponents of this simplification of form which originated with Cézanne who, from 1904, developed his theory that the artist should look for the cylinder, the sphere and the cone in Nature. Even Auguste Herbin was never an unconditional supporter of Cubism and from 1929 onwards veered towards geometrical abstraction. Finally come those who adapted the severity and force of composition of this school to their own style – painters such as Villon, Survage, Maria Blanchard and Emmanuel Gondouin. All of them reveal a feeling for colour and shape which is clearly independent of the extremely rigid laws of the early days of the Cubist movement.

Stuttgart. American Realists

FOR THE first time in history the art of the United States is enjoying international recognition. After Pop Art and Op Art, Super Realism is regarded as a new form of expression of the contemporary outlook and, until February 28th, the Kunstverein at Stuttgart is showing examples. Malcolm Morley, Paul Staiger, Richard Estes, Bruce Everett and many others influenced by the visual impact of photography and cinema close-ups have, by concentrating on detail, transmitted to their canvases the sudden force of an illusion more brutal and convincing then nature itself. This stark realism marks a return to exact representation and does not aim at any 'effect' or personal touch. Will this deliberately icy technique engender a new form of sensibility?

Brest. A Tribute to Chifflart

AFTER the museum at Saint Omer where he was born, the museum at Brest is paying tribute to the painter François Chifflart (1825-1901). There is a certain lack of warmth of

1. Cornelis Visscher. Portrait of a woman. Chalk on parchment. Pushkin Museum, Moscow. On exhibition in Paris.

2. Bust of Amenophis IV. Louvre.

3. Head of a woman from Tchad. African Art at the Orangerie.

4. Fang statuette from Gabon. African Art at the Orangerie.

style mingled with his romantic ardour. The dynamism of his work is reminiscent of Delacroix, the naturalistic feeling recalls the portraits and landscapes of Courbet. A fiercely independent artist who died in misery, he illustrated the works of Victor Hugo and left a great number of drawings kept today in the Victoria and Albert Museum, London.

Paris. Seventeenth-century Drawings from U.S.S.R.

COUNT Carl Coblenzl, minister plenipotentiary of Austria and a great lover of drawings, was sent to the Low Countries in 1753 and immediately started to collect drawings of the great Flemish and Dutch masters of the previous century. In 1768 two years before his death he gave to Catherine II the 4,000 drawings he had collected and this forms the nucleus of the present Department of Drawings of the Hermitage. It is the most important part of the exhibition lent by the Russian authorities in turn to the Brussels and Rotterdam museums and later it will be on view until February 18th at the Dutch Institute in Paris (121 rue de Lille). To the Rembrandts, Rubens, Jordaens and Avercamps have been added masterpieces lent by the Pushkin Museum in Moscow – 111 drawings in all many of which have never before left Russia and which offer a fine panorama of the Golden Age of Dutch and Flemish art.

Paris. The New Egyptian Section of the Louvre

TO INAUGURATE the renovated Egyptian department the Louvre has given pride of place to a masterpiece given by Egypt to France in recognition of her help in the preservation of famous Nubian monuments: the stone bust of Amenophis IV erected near Karnac by the young heretic Pharaoh about 1370 B.C. This striking object is, in contrast to the hieratic tradition, imbued with a benign grandeur which is a sign of the realism and sensitivity characteristic of his followers.

The re-arrangement of the rooms coincides with an anniversary: it is exactly 150 years since Jean-François Champollion threw light on a vital chapter of ancient history by deciphering the secrets of the Egyptian language on the famous Rosetta stone (now in the British Museum) inscribed in 54 lines of Greek, 14 lines of hieroglyphics (the writing used in temples) and 32 lines of demotic script – signs used in administrative and literary texts. In the Henri IV gallery, altered in 1807 by Percier and Fontaine, are sphinxes, sarcophagi, reliefs, statues and 'naos' in chronological order as far as possible. New rooms have been allocated to Coptic art – paintings, ceramics and bronzes – and a charming reconstruction recalls the original decoration, taken from photographs during excavations, of the chapel of Baouït which was built in Middle Egypt between the sixth and ninth centuries.

Paris. Black African Art

THE ORANGERIE is showing, until February 26th, 350 sculptures from the reserves of a number of French museums which illustrate the many facets of African Art. The organisers have wisely ignored geographical arrangements in favour of a more subtle display of strange baroque forms all with a spiritual content, and cults mysterious to the Western mind. From bronzes made by the lost wax process from Benin, cast in the seventeenth century, to magic statues and fetishes from the Congo, including zoomorphic masks from Gabon, doors from the huts of the Baoulé or shining copper reliquaries of the Bakota, there are all forms of abstract, expressionist and realist art which fascinated and influenced the Fauve and Cubist painters of the early part of this century and which have lost none of their magnetic power.

INTERNATIONAL SALEROOM

1. Aureus of M. Aurelius Marius, A.D. 268. S.Fr. 205,000 (£23,400 or $56,160). Sotheby's, Zurich, November 10.

2. Aureus of Sextus Julius Saturninus, *c.* A.D. 280. S.Fr. 210,000 (£23,800 or $57,120). Sotheby's, Zurich, November 10.

4. Pilgrim flask, decorated in Ming style in underglaze blue, bearing the eighteenth-century seal mark of Ch'ien Lung. £5,500 ($13,200). Sotheby's, November 12.

SOTHEBY'S INTRODUCE 'GUARANTEED PRICES' • NO ENTHUSIASM FOR FORTUNY FABRICS • WORLD RECORD FOR ANY COIN • BROKEN CHELSEA TEAPOT AT £2,500 • LOUIS XIII'S GUN FETCHES £125,000 • £7,000 FOR 1933 PENNY

3. Octagonal Chelsea teapot, raised anchor period. £2,520 ($6,048). Christie's, November 12.

5. Green-ground Tz'u Chou vase, eleventh or twelfth century. £50,000 ($120,000). Sotheby's, November 14.

SOTHEBY'S have caused a stir in the art world by their new **scheme for guaranteeing prices.** The scheme will be an optional alternative to normal auction procedure, wherever a Sotheby and Parke Bernet agent is to be found. The auctioneers will guarantee that the consignor receives an agreed price for his property. If the auction bidding finishes below or at this figure, the owner will receive the guarantee price less normal commission, but he must also pay a premium 'guarantee' commission of 7½ per cent. If the bidding finishes above the guarantee figure, he will pay the premium commission only on the guaranteed portion of the price; the excess will be subjected to the standard rate. So in the event of a successful sale the seller opting for the guarantee system pays an extra 7½ per cent on the guarantee price for his pusillanimity; at the same time, he is insured against failure.

The step can be seen as a daring one. A slump in the market, or a wrong assessment on a very valuable item, could lose Sotheby's a lot of money. But the scheme is likely to bring them more custom, and it will be interesting to see whether Christie's will be forced to follow their lead. There has been some criticism of Sotheby's move. Will they now be acting as dealers and auctioneers simultaneously? Mr. Peter Wilson, Chairman of Sotheby's, says no: the guarantee system is no more than an extension of advances against goods for sale, which London auctioneers have offered since the eighteenth century. The scheme will certainly place an extra onus on Sotheby's experts, not all of whom are on the permanent staff. With antiques of so many kinds rising rapidly in value, making an accurate forecast is difficult.

A sale that failed to bring the high prices hoped for was of **Mariano Fortuny de Madrazo's textiles** at Christie's on November 7, which realised £4,187 ($10,048) in all. Fortuny dressed many famous women in the 1920s – Eleonora Duse, for example – but the sluggish bidding for these works showed again, as did Sotheby's earlier sales of Diaghilev Ballet costumes and film frocks, that twentieth-century costumes are in general not yet big business. But Fortuny had also made a collection of old silks and velvets, which fetched more: Nottingham Castle Museum, for example, paid £147 ($352) for a dressing gown of *c.* 1800 in brown and white striped glazed cotton sprigged with flowers. The best prices in the sale were for fans. An English paper fan of *c.* 1735, the paper leaf painted with an architect showing almshouses to his patron, brought £283.50 ($680.52).

By contrast, many price records were broken when Roman coins from the Metropolitan Museum, New York, were sold by Sotheby's in Zurich on November 10. The collection of gold coins realised over 8m. Swiss francs (about £900,000, or $2,160,000) compared with pre-sale estimates of about 3m. francs. The **world auction price for any coin** was first broken by a gold coin aureus of the Emperor Ulpius Cornelius Laelianus (A.D. 268) at 170,000 francs. A new auction record was established at 210,000 francs for an aureus of Sextus Julius Saturninus (*c.* A.D. 280). The high prices reflected extreme rarity: Sextus Julius Saturninus, for example, was proclaimed emperor by

INTERNATIONAL SALEROOM

7. Set of four gilt and gesso panels by Margaret Macdonald, made for the card room at Hous'hill. £8,000 ($19,200). Sotheby's, Belgravia, November 16.

6. Pear-shaped diamond weighing 55.91 carats. £335,196 ($804,470.40). Christie's, Geneva, November 15.

his troops in A.D. 280, but was murdered within the year.

English porcelain at Christie's and Chinese porcelain at Sotheby's made high prices on November 12. At Christie's, an **octagonal Chelsea teapot** painted in *famille verte* colours with the 'lady in pavilion' pattern, an early raised anchor piece, brought £2,520 ($6,048). Its handle was broken, but no other teapot and cover of this pattern appears to be recorded. A Worcester turquoise-ground teapot painted with flowers and foliage in the *atelier* of James Giles by a decorator known as 'the Spotted Fruit Painter' made £2,100 ($5,040). At Sotheby's, a massive pilgrim flask decorated in Ming style in underglaze blue with the eighteenth-century seal mark of Ch'ien Lung made £5,500 ($13,200).

Two days later, a green-ground Tz'u Chou vase of the eleventh or twelfth century fetched £50,000 ($120,000) at Sotheby's. The buyer was a Chinese dealer based in New York. The vase, painted in dark brown with paeony branches, had clearly been buried and excavated. A large Honan storage jar, 14 inches high, dating from the Sung dynasty, made £28,000 ($67,000). Another dealer gave £15,000 ($36,000) for a fourteenth-century blue and white dish, decorated with flowers, foliage and fruit.

On November 15, Andrew Grima, the Jermyn Street, London, jewellers, paid £335,196 ($804,470.40) at Christie's in Geneva, on behalf of a British client, for a pear-shaped diamond weighing 55.91 carats. Only a handful of diamonds can command this kind of price. The last record-breaking sale was of Elizabeth Taylor's celebrated stone, which fetched £437,500 ($1,050,000) at Parke-Bernet, New York. Hers weighed 69.42 carats. The Gemmological Institute of America certified that the stone sold in November is 'literally flawless', and that it has 'a rare light blue colour'.

On the same day, a letter giving a detailed account of the Battle of Omdurman, in which Sir Winston Churchill took a prominent part, was auctioned for £270 ($648). The letter, written by Lieut. R. N. Smythe of the 21st Lancers, to Mrs. Alice Davidson, was bought by a collector, Mr. Norman Collett, whose father was in the regiment and took part in the battle of 1898. Written in diary form, the letter gives an account of the charge against the Dervishes.

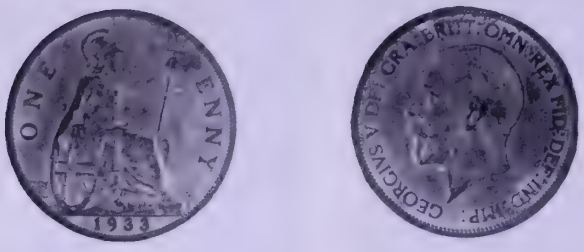
A set of four gilt and gesso panels by Margaret Macdonald was sold at Sotheby's Belgravia on November 16 for £8,000 ($19,200), the second highest price yet recorded in the Belgravia Rooms. (The highest was £11,000 paid last season for a bust by Alphonse Mucha.) The panels were made for the card room of Hous'hill, the home of Major and Mrs. John Cochrane, which was entirely designed by Margaret Macdonald's husband, Charles Rennie Mackintosh. They depict the queens of hearts, diamonds, clubs and spades in red, blue and gold. They were bought by an American collector, Sidney Lewis.

A sale of 43 manuscripts from the Phillipps Collection realised £172,300 ($413,520) at Sotheby's on November 21. This was the seventh part of the Phillipps library bought by

INTERNATIONAL SALEROOM

9. Fowling-piece made by Pierre le Bourgeois for Louis XIII, *c.* 1615. £125,900 ($300,000). Sotheby's, November 21.

8. Illustrated manuscript of *La Vie des Saints*, attributed to the workshop of Richard de Verdun, fourteenth-century. £50,000 ($120,000). Sotheby's, November 21.



10. 1933 penny from Kirkstall Church, Leeds. £7,000 ($16,800) (with a set of coins of the same date). Sotheby's, November 24.

the London booksellers Lionel and Philip Robinson after the war for £100,000: the seven sales have so far totalled £1,617,375 ($3,881,700). The most important piece was a fourteenth-century illuminated manuscript of *La Vie des Saints* at £50,000 ($120,000), with eight miniatures and 88 historical initials attributed to the workshop of Richard de Verdun.

On the same day, **a fowling-piece made in about 1615 for Louis XIII** was sold at Sotheby's for £125,000 ($300,000). The previous top price for a gun was £21,500 ($50,400). The highest price on record for any firearm was £60,000 ($144,000) for a pair of pistols. The buyer was Frank Partridge on behalf of a private collector. The gun is one of the three earliest flintlocks in existence, the work of Pierre le Bourgeois of Lisieux. Its first owner, Louis XIII, was known in his day as *Louis l'arquebusier* because of his passion for collecting guns. His *cabinet d'armes* was broken up in the French Revolution and only a third of the collection has yet been traced – though in the eighteenth century a complete inventory was made and the inventory numbers incised on each piece. Louis XIII was recently shown in his *arquebusier* role in Ken Russell's film *The Devils*, shooting Huguenot prisoners dressed up as flapping birds, and calling out with macabre flippancy 'Bye-bye, blackbird' as his victims toppled into a lily-pond. 'The mind winces rather more at this atrocious smirk of a jest,' wrote *The Times* film critic, 'than at all the gore so liberally poured. Denying his characters so much, Russell denies himself nothing.'

On November 23, £17,325 ($41,580) was paid at Christie's for a Chippendale side-table, decorated with rococo marquetry on a golden maplewood ground, and with ormolu mounts.

On November 24, £7,000 ($16,800) was paid at Sotheby's for **a 1933 penny,** together with a set of coins of the same date. It was removed from Kirkstall Church, Leeds. It is a frequent custom to place under the foundation-stone of an important building examples of the coinage of the foundation year. In 1933 the foundation-stone of the University of London's new buildings was to be laid by King George V. Two other stones, one at Kirkstall Church, and the other at the Church of St. Cross, Middleton, were also about to be laid. A complete set of coins was to be placed beneath each. But it was then discovered that there was to be no penny that year. Sir Robert Johnson, Deputy Master of the Mint, hearing of this dilemma, had a few 1933 pennies struck and provided the rest of the denomination in proof condition. But, as *The Times* Coins Correspondent puts it, 'The burning question has always been, how many?' Sir Robert's annual Mint Report seems to make the number four, but apart from the three mentioned, two more were placed in the Mint collection and a sixth in the British Museum. There the matter was thought to rest until a seventh appeared on the market. The total number now known is not more than eight, making the coin one of the rarest in the British series. The specimen offered by Sotheby's was from Kirkstall Church. The parish council decided to remove it; and at a time when other churches are putting their plate to auction (for example, the Westwell flagons) who will blame them for wishing to sell a mere penny, even a sanctified one, for a sum which could cover essential repairs to the church's fabric?

—BEVIS HILLIER.

IN THE GALLERIES

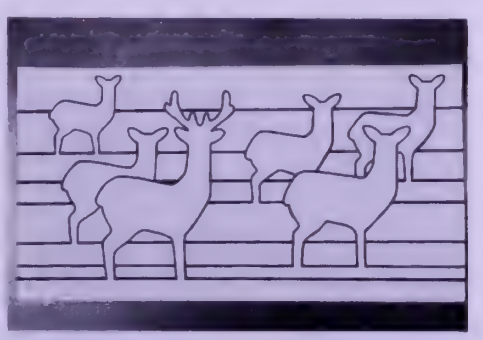
1. Jann Haworth. Detail from *Alice Box*, 1971, mixed media. *Arnolfini Gallery*.

Jann Haworth
18 October – 30 November 1972
Arnolfini Gallery, Bristol
Nicholas Monro
11 November – 9 December 1972
City Art Gallery,
Bristol
Reviewed by MARINA VAIZEY

Jeremy Rees' Arnolfini Gallery is one of the most important centres for seeing contemporary art in Britain. The Arnolfini backs up its exhibitions of work by artists both new and established with a comprehensive print gallery, a bookshop, concerts, and so on; in the next eighteen months or so it will establish a major centre for all the contemporary arts in Bristol.

The exhibition of Jann Haworth's work proved of great interest. Miss Haworth makes amazing sewn sculptures; cloth and thread is her basic medium, but objects – shells, flowers, etc. are used too. Verbal descriptions almost inevitably make her work sound either affected or fey; the actuality is very different. There were for instance two old ladies, life-size sewn ladies, sitting on chairs which were literally part of them, peering through granny specs. . . . the most recent old lady was busy sewing, a great patchwork which was creeping up her dress; left alone in the quiet gallery she probably sewed on, covering herself with patchwork! The hand that was sewing was itself also sewn to her lap; the total effect was eerie and riveting. *Sorceress* and *Snake Lady* were intensely powerful female figures, a conglomeration of elements from myth, magic tale or fairy story; the figures exhibited a menacing and mesmerising appearance. Each piece is beautifully detailed, and the detail is fascinating in itself; *Shell Babies* was a glass box filled with small shells strewn apparently casually, as one might find a heap on the beach. Looking closely, we saw small creatures emerging from some of the shells; plastic babies, limbs, etc. The effect was simultaneously endearing and slightly frightening. The *Alice Box*, delightful child-fairy heads and flowers had to be properly seen by bending down and peering through a little open door; oh, shades of Alice, for things aren't quite what they first seem in the world of Jann Haworth, and things definitely get curiouser and curiouser. Paradox abounded, and this was the rare kind of resonating exhibition that provided images for thought long afterwards.

Simultaneously, the Bristol City Art Gallery continued its occasional series of modern exhibitions with Nicholas Monro's first retrospective exhibition. Nicholas Monro is an artist who uses as the bases for his art popular imagery: reindeer, boats, rockets, suitcases, money bags and sand castles, the kinds of things that are constantly stylised and refined in advertising and other popular arts. Monro, a sculptor who works with fibre glass which he then paints in mat, uninflected colours, further refines and distills these things. Groups of solemn reindeer, jokey cheerful boats, even King Kong the gorilla are transformed into gentle, witty sculptures. A series of prints, using thick black lines perfectly handled for outline, and brilliant contrasting blocks of colours were extremely effective. The mood created by his work in both sculpture and prints is that of a kind of meticulous care and attention for a series of popular images, from childhood stories (jungle huts, kangaroo hunts, balloon races) which are given bite and edge by their transformation into bold and clear cut images. In the prints depth is often ambiguous; the same kind of ambiguity persists in the deliberate simplifications that take place in the sculpture. There is a curious effect of bland irony, wry affection for the commonplace transmuted by the interference of the artist.



2. Nick Monro. *Reindeer*, drawing. *City Art Gallery, Bristol*.

Sean Crampton
14 November – 8 December 1972
Alwin Gallery,
9–10 Grafton Street, W.1.
Reviewed by MARINA VAIZEY

Sean Crampton is a sculptor who has gone his own way. Obviously, he is part of the modern movement, for his work, special as it is, could not have come into being without the context of the new sorts of vision that have come to dominate the 20th century, a vision where we reach towards reality through an attempt at abstraction, make an intuitive leap towards portraying the essences of things rather than being directly concerned with a meticulous depiction of the outward appearances of real things. Equally obviously, the sculptor has forged his own method, his own idiom, for dealing with this problem, and the results are of profound interest. He works directly with welded phosphor bronze, and each piece that he makes is therefore unique.

Basically, his work falls into two distinct stylistic categories, both distinctively his own. He is adept at portraying men, birds, and other animals in a particular way, by means of ruffled, beautifully textured rods of metal welded together in an airy fashion. Animal solidity is suggested, yet by use of this technique Sean Crampton extends his figures into space, so that they seem only in part particularly and specifically substantial. Somehow each group – *Quintet on a Beach, Horsemen, Holy Family*, and a series of birds, one a heron designed so that the delicate yet powerful configuration of rods is a support for a cascade of water, the bird poised as if for flight, a brilliant foil for the movement of water – stands as a significant and evocative statement – about people and their quixotic and moving characters, about the physicality of animals and their spiritual meaning, the way men have since ancient times looked to animals as symbols for a meaning in this world beyond the daily round.

3. Sean Crampton. *Tern*, sculpture. *Alwin Gallery*.

The other group of deeply impressive work deals with slabs of phosphor bronze built up into inanimate groups of forms which have distinct relevance both to natural geological formations and the kind of interference exerted by men in making out of natural materials a group of forms such as Stonehenge. These are immensely powerful, and these works have such titles as *Standing Figure, Threshold, Triumphal Arch, Horizontal Figure*. Each work creates a mood, a mood of serenity and stability, of silence and completeness, unified by a singularly compelling evocation of a kind of ceremonial, religious, ritualistic significance. Here is what man can make of landscape, and the works touch the spectator directly, evoking a response as ancient and instinctive as all the rituals from specific science to specific religion with which we equip ourselves to look at the world we find ourselves in. This is strong work, and it cries out to be set in a public place, to act as an anchor for the flashing quicksilver tempi of daily life. Although the exhibition of some 20 sculptures is now over, work by Sean Crampton can always be seen at the Alwin Gallery.

4. Boyd and Evans. *Censor*, 1972, pen and ink 41½ × 48 cm. *Angela Flowers Gallery*.

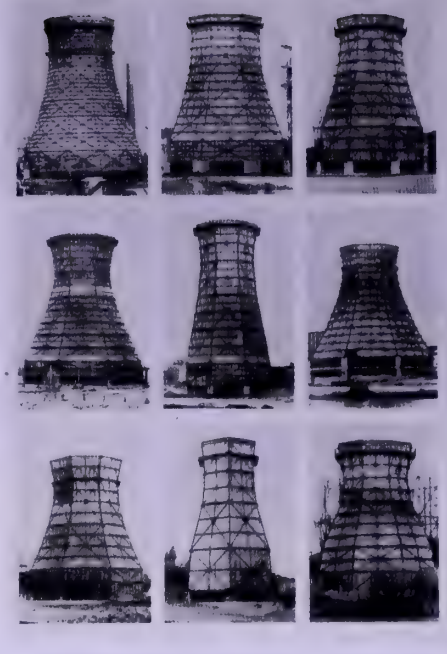
British Drawings 1952–1972
29 November – 30 December 1972
Angela Flowers Gallery,
3 and 4 Portland Mews,
D'Arblay Street, W.1.
Reviewed by GEORGINA OLIVER

Is drawing basically a linear or constructional preparatory exercise? There is no definition for it in the Dictionary of Art and Artists. Drawing is an elusive discipline. The history of an artist's sketches and pencil work is often harder to trace than that of his paintings. Paintings used to be described individually and in detail, but drawings were traditionally catalogued in general volumes, 'en masse'.

Under such circumstances, it is not surprising that this art should have undergone a 'bloodless' revolution. Almost unnoticed, it has become a law unto itself. The Museum of Modern Art in Oxford subtitled its recent 'Drawing' show 'an exhibition of work in which drawing is more of an end than a means to another medium', while Angela Flower's catalogue states 'the definition of a drawing is less in the substance used in its creation than the intention of the artist.' This presumably justifies the presence of some works without which such a congenial and well collated 'British Drawings 1952–1972' would be very much poorer: a study by Victor Pasmore, examples by Bill Jacklin and Gillian Ayres, William Roberts's 'Snooker' and 'Laundromat', – and a number of collages, for instance.

The definition of a drawing also depends on its relation to the rest of the artist's work and preoccupations. With Kenneth Martin and Bridget Riley it refers to a system. In the case of Jeanne Masoero, drawing finds its roots in something as intangible yet as specific as light. As in painting or sculpture, each artist requires a unique language or technique.

In the more conventional sense of drawing there are some treasures and sheer miracles, among them: a good Lowry, good Hockneys, an unmistakable Francis Bacon by Lucien Freud, and some newer gallery artists . . . David Hepher with a 'House Drawing' and Boyd and Evans revealing themselves as fantastic and original draughtsmen.



5. Bernhard and Hilla Becher. *Cooling towers*, photograph. *Nigel Greenwood Gallery*.

Bernhard and Hilla Becher
December 1972 – January 1973
Nigel Greenwood Gallery,
41 Sloane Gardens, S.W.1
Reviewed by GEORGINA OLIVER

A weary traveller does not look out for the distant church which once told him he had reached his destination. Today's urban landmarks are collieries and power stations. Fuel, more than faith, it seems, pounds through our veins. One strike deflates the technological, administrative balloon. It can spell instant 'helplessness'. But what of industry's monuments?

Bernhard and Hilla Becher's deceptively dead-pan photographs comb Germany, France, Belgium and England for 'Anonymous Sculpture'. Each framed work consists of several regularly arranged uni-sized monochrome pictures taken in different places and representing one particular mechanism: gasometers, water and cooling towers, coal bunkers or pitheads. This roving report is a quieter, more mature, tribute than Futurism's.

A great deal of research must have been involved. Exciting juxtapositions rivet our attention on shape and function. Supplied in books published by the artists and available at the gallery, knowledge of the processes concerned romanticises the designs, increasing the fascination they command. Dated approximately from 1886, they are striking both for their similarity and for, often fanciful, individuality . . . A water tower near Liverpool can have more affinities with Islam than with Merseyside!

XVII Century Dutch and Flemish Old Masters
Winter Exhibition 1972–73
Alan Jacobs,
15 Motcomb Street, S.W.1
Reviewed by MICHAEL ROSENTHAL

This exhibition has been arranged to present a typical cross-section of Dutch and Flemish seventeenth-century painting. There are history-pictures, genre-scenes, still-lifes, landscapes and portraits; for the most part by minor masters. There is an air of easy familiarity about the river scenes or boisterous peasants that makes the paintings, though enjoyable, unexceptional.

However, there is one strain evident in several paintings that makes the exhibition cohere, and endows it with particular interest. It is first noticeable in Ferdinand Bol's fine *Self-Portrait*. The pensive artist is looking

6. Gerit Willemsz Horst. *Joseph sold by his brothers*, panel 26½ × 30½ inches. *Alan Jacobs*.

pensively out, leaning on a cornice. Both pose and costume derive from Rembrandt; which does not detract from the singular tenderness of this picture in any way, but merely illustrates how pervasive the influence of that master was. He is obviously behind Jan Havicksz Steen's *Wrath of Ahasuerus*, and is the motivating force for Gerit Willemsz Horst's *Joseph Sold by his Brothers*; which is actually thought to feature Rembrandt in the role of Judah: the landscape, which uses a strong light and dark contrast in order to manage the composition, is certainly learned from Rembrandt. It is of a type, seen at its most complete with Seghers, and tamely labelled 'imaginative'. Here, what is probably a Gothic Cathedral lies behind a domed structure which reminds us more of Boullée's architectural fantasies than anything else. The paint is in semi-transparent patches, and, stylistically there is a strong contrast with the intimate attention that has been paid to the staffage, who are painted in meticulous detail. This contrast may be a device to emphasise that this mundane action (bartering), acted out by ordinary types, is, in fact, something special; and although Horst lacks the courage of Rembrandt in his *Good Samaritan*, it is altogether a very satisfactory work.

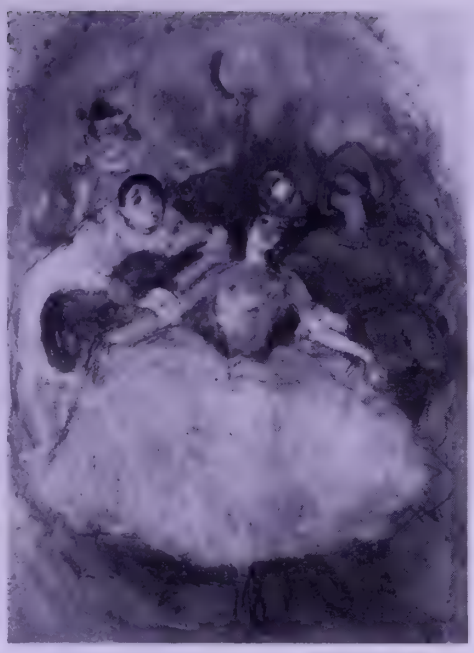
The exhibition is well worth a visit for the student of 17th Century painting in the low countries. If he tires of discovering influences, he can relax and enjoy the plentiful charming landscapes, or scenes of boorish boisterousness. The exhibition continues until the end of February.

Gaston Pierre Galey (1880–1959)
1 February – 16 February 1973
The Mall Galleries,
The Mall, S.W.1
Reviewed by DAVID COOMBS

Many people would like to discover an unknown artist and bring him to the attention of the world. Few however, have the opportunity or the sensibility to achieve this ambition. But Mr. Harry Spiro was fortunate as well as perceptive to see by chance and then to purchase the greater part of the collection from Galey's own studio.

As is often the fate of individualists Galey was not very widely known in his lifetime, even in his native France, although he exhibited regularly at the Salon from 1911. On the evidence of this selection and from the memory of those who knew him, he was obviously a gentle and deeply romantic man. Even the drawings of The Great War, in which he fought, are suffused with a sensitivity that belies the reality of the conflict – which in one way explains a great deal of this artist's attraction because everything he looked at he saw with the same eye. This culminates in those paintings and drawings of the 20's and 30's which have as a theme a world of idyllic masquerade.

As might be expected in a studio collection probably the finest works displayed are the drawings and watercolours which are, after all, the most personal expressions of an artist's ideas



7. Gaston Pierre Galey. *Carnival, c.* 1920, watercolour 10 × 13½ inches. *The Mall Galleries.*

and the ones he would most likely wish to keep. Nonetheless, some of the oil paintings have considerable interest. A quick and uneasy fame would not be appropriate for Gaston Pierre Galey, and one can confidently expect that his reputation will steadily grow in years to come.

8. St. Demetrius, Thessaly, 18th century, 25½ × 15⅝ inches. *New Grecian Gallery.*

Warrior Saints
8 December 1972 – 9 February 1973
New Grecian Gallery,
31 Brook Street, W.1
Reviewed by DAVID COOMBS

A theme exhibition of icons is a rare event, given additional point in this case by the inclusion of one loaned by the Ashmolean Museum from its permanent collection. Looking at these pictures, generally of mounted warriors spearing their enemy and trampling them underfoot, one begins to appreciate the essential difference between an Eastern icon and a Western painting. The beauty or attraction of a painting is so much a matter of fashion or taste. Whereas an icon is an object that is meant to be used first, and is only secondly something that might be pleasing to the eye. It is what the icon shows that is important and not so much the way it is shown; which is why, as this thematic exhibition highlights, they are of a relatively standard design. This point is clarified by one icon which is stylistically dated to the 15th century, but where technical examination by the restorer indicates that it is likely to be three or four centuries earlier.

There is no doubt that for Western eyes icons can possess a particular beauty, which allows appreciation of the colours and form in an almost abstract fashion. However, they are all endowed also with something of that religious veneration which caused them to be originally made. In this setting it is possible to understand why individual icons became powerful physical, even mystical, objects of widespread devotion.

James Hamilton Hay
9 February – 1 April 1973
Walker Art Gallery,
William Brown Street, Liverpool 3
Reviewed by EDWARD MORRIS

Hay's work must be seen as part of the Liverpool 'Renaissance', that first decade of this century when Augustus John, Gerard Chowne and J. Herbert MacNair were teaching in Liverpool, when the Sandon Studios Society was founded and the Liverpool Academy revived. Hay started his career seriously in the late 1890s in the artistic colony at St. Ives under Algernon Talmage and Julius Olsson, painting markedly decorative wave studies. Whistler then became the predominant influence with a series of tonal paintings and it was not until 1912–1913 that he discovered Camden Town and Post-Impressionism. He had been living in the country in Cheshire from 1907 until 1912 and this may have insulated him from the effect of the Post-Impressionist Exhibitions at the Grafton Galleries, although he had been exhibiting both at the Allied Artists Exhibitions and at the New English Art Club. He was not a member of the Camden Town Group but he exhibited at the Brighton Exhibition, *The Camden Town Group and Others* in 1913–1914 and by 1915 was a member of the London Group. In his paintings from 1912–1913 strong, even arbitrary colours replaced emphasis on

9. James Hamilton Hay. ***Mary McCrossan in her studio*****, 29½ × 32½ inches. Professor J. D. Hay.** ***Walker Art Gallery.***

tonal greys; outlining of shapes, particularly in lines of black chalk over watercolours, became common; luminous pastel colours were separated out to form a mosaic-like pattern; the strange even surreal forms of the Langdale mountains and boulders started to dominate Hay's paintings.

As a printmaker Hay remained true to his earlier enthusiasm for the art of Muirhead Bone and Francis Dodd but with a Japanese feeling for decorative design and a new direct economical vigour of line.

As a man Hay's friends included the poet and collector Gordon Bottomley, the naturalist B. F. Cummings (or the W.N.P. Barbellion of *The Journal of a Disappointed Man*), the literary critic Dixon Scott as well as the young Paul Nash.

An illustrated catalogue is available.

The Graphic Work of Merlyn Evans
16 November 1972 – 25 February 1973
Victoria and Albert Museum, S.W.1
Reviewed by PAT GILMOUR

This retrospective, following those of the work of Hayter and Tony Gross, is the third in a series honouring major contemporary British printmakers at the Museum. It features the Welsh artist, Merlyn Evans, whose imposing *oeuvre* of monumental and dramatic sheets, together with drawings and the occasional painting, are set out in the spacious galleries of the museum's Print Department.

Evans, born in Cardiff, and a student in Glasgow and London, grew up in the environment of large cities, constantly aware of the political situation evolving during the thirties. Consequently his art, based then on the unfashionable abstract, was informed by social consciousness, which dominated it. Bryan Robertson has compared the images of stoicism, aggression, solitariness and social alienation which recur in his work, to the sensations of a man inside a mechanised tank. But the images following the war are variously related: to travel to Africa – with primitive forms and Egyptian sarcophagi – to music, to Japanese architecture, and many other influences.

What is interesting to the student of prints, is the way in which Evans has always hit upon the perfect graphic medium with which to express his ideas. His apprenticeship in engraving started at Glasgow School of Art under Charles Murray, and he added the techniques of aquatint and mezzotint to his repertoire at the Central School under Sir Frank Short and W. P. Robbins. A period with Jacques Frélaut at the Parisian Atelier Lacourière in 1958 grounded him in intaglio colour work, although most of his prints have been made in black and white. For the St. George's Gallery in the late '50s, he made a stunning series of monumental sugar aquatints, a technique which allows the freedom of a painterly brushstroke to be captured intaglio. These were based on the magical properties of ethnographic art. The acquisition of a 44 inch press allowed him to print his own very large

10. Merlyn Evans. ***Thunderbird*****, 1957, aquatint 74.3 × 55.3 cm.** ***Victoria and Albert Museum.***

images, and in the '60s he inventively employed his mezzotint rocker not in the traditional way, pitting the entire plate and then burnishing back the whites, but using the minute serrated teeth of the tool to create intriguing cellular structures, building architectural forms closely related to the wonderful open metal screen he made for Tower Hamlets School. The most recent work exhibited has returned to the purity of simple line engraving for a series of portraits and illustrations to Baudelaire. This tendency to take a new path in his work every decade has recently witnessed a move towards lithography – a constant renewal of the creative impulse which marks forty years of graphic activity.

Beatrix Potter
14 December 1972 – 28 January 1973
Victoria and Albert Museum, S.W.1
14 February – 25 March 1973
Bethnal Green Museum, E.2
Reviewed by POLLY AND TOM VAIZEY

TOM (8). The Beatrix Potter exhibition was very good. It was meant to show her life and work. It had a film which amused lots of people telling stories from her books. It showed her nature drawings of when she was about 9. The characters from the film were on show. They were lifesize and had there background just like in the book. The coats she chose for the background of The Tailor of Glouster. Her original pictures were on show. There was a table which had her books which you could read. It had her family photographs starting when she was 8. The pictures were in good places, but the room was a bit too small to hold the exhibition and the people. The nature drawings were my faivorites, which she copied from the Natural history museum. It had the original books written by Beatrix Potter. The only thing that spoilt the whole exhibition was the giant crowd. Otherwise it was very good. The wise old owl from squirrel Nutkin looked sleepy and very realistic.

POLLY (10). As most of you will know the V & A are doing a special Christmas exhibition. It is of Beatrix Potter. In the exhibition they are trying, and I think succeeding, to combine her life and work. What does she mean by combine you may ask yourselves? Well what I mean is they have got old family photographs of hers, her original letters, and drawings. They are even showing the film which was made quite recently about her stories. It is in the corner and people can go and watch it if they like. The only thing different about the film is that it was danced. They've even got a few of the fantastic, life-size costumes that were used in the film. They've also got a special table with all Beatrix Potters English books on (even I.T.A.) and you can sit down and have a jolly good read if you like! (They've got a special glass cabinet with Beatrix Potters books in

11. Beatrix Potter. ***After the meal*****, original drawing from 'A Rabbits' Christmas Party'.** ***Victoria and Albert Museum.***

foreign languages in). I don't like her ink drawings. The pictures are well placed and are not at all high. They only thing wrong with it is that it is a very small place and as it is, I'm sure, going to be a crowd-puller it will get very crowded.

In South Kensington Beatrix Potter had her first drawing and painting lessons. As Beatrix Potter lived in South Kensington for most of her life it is not surprising that she often visited the V & A and The Natural History Museum. She visited the V & A when she was writing 'The Tailor of Gloucester'. Because she wanted to choose a suitable background for some of her pictures, she went and saw a few old clothes which they had at the V & A and chose the designs she wanted. They have got the very clothes she copied in the exhibition. Now Beatrix Potter has come again to the V & A only this time she has not come as a viewer she's come as an exhibition! Her Natural History drawings are very good they are my favourites. They have got them since she was 9 upwards. (She went to the Natural History museum to copy skulls and things.) When she was in the country she went into the woods to copy things like fungi. It is on at the V & A for a month and then it's moving to Bethnal Green. Anyway I think it's a very good exibition and well worth going to see.

Robert Ryman
5 December 1972 – 23 January 1973
Lisson Gallery
Bell Street, N.W.1
Reviewed by PETER FULLER

This Robert Ryman exhibition was the first show in the Lisson Gallery's stimulating new programme. For the late summer and autumn the gallery had been closed for extensive redevelopment and successful expansion of the existing space. The Ryman show is a very good one; he is certainly among the most interesting pure painters to have been seen in London for a very long time. He is a painter who has been squeezed towards stimulating work by the sheer process of history. Ryman realised that many of the traditional functions of paint had been rendered obsolete by external cultural and social developments. However, he did not accept the solution which now comprises avant-garde orthodoxy: that is the consequent total rejection of the practice of painting and the notion of art practice as an object producing activity. Ryman decided to hold firm to paint, and to the physical presence of the work, and to discover the area which remained unexplored by it.

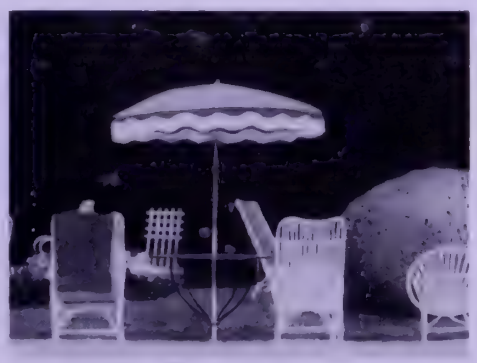
Certainly, Ryman quickly found that there was not much left: but there was something, and such as there was obtained a strength, and a fascination of its own which derived from its quivering proximity to the threshold of negation.

This comes over very strongly in the Lisson show; all the paintings and etchings are in white. (There is only one print which involves the dramatic use of a single blue line.) But, paradoxically, the paintings are at least in part about colour: the colour of canvas and the colour of white paint itself, revealed, tantalisingly, in a succession of paler shades of pale. As in his earlier paintings on steel, the process of production is significant, but it is not everything. However slight, these works are still there: they still have object-presence, and that is important.

An indication of this is the emphasis given to the edge in his work: the finely calculated value of borders, mounting, margins, and, in the etchings, even numbering and signing.

I do not think that Ryman's output has much to do with Minimalism. Despite what you might think in the first seconds when you walk into the gallery, this is a surprisingly traditionalist show. Ryman is a painter, a painter pure and simple, who retains a consciousness of his strategic role as perhaps the last man who will actually innovate in the practice of putting paint down on surfaces.

I think that the extraordinary power of these supremely reductionist works comes from their whole relationship to the European tradition of painting. Ryman is saying those visual things which quite literally have been unsaid for centuries. Of course, such expression has a certain insubstantiality about it. It is possible that one will find quite violent oscillations in one's responses to the Ryman whiteness, but when the whole achievement and history of paint is analysed from a distance I think it will be seen that Ryman occupies at least a strategic position. Meanwhile it is easy to relish these redolent works simply for what they are.



12. David Hockney, *Hotel Garden, Vichy*, 1972, acrylic 36 × 48 inches. *Kasmin*.

David Hockney
December 1972 (closing show)
Kasmin Gallery
118 New Bond Street, W.1
Reviewed by PETER FULLER

Kasmin's first show at this Bond Street gallery was an exhibition of Kenneth Noland's work, in the early sixties. For the rest of the decade, against the incredulous cynicism of the art trade establishment, he vigorously promoted large-scale, American, post-expressionist, abstract painting including Stella, Olitski, Louis and Poons in his selective stable. In London, he gathered round him some of the most influential artists of the sixties including the sculptor, Anthony Caro, Richard Smith and, of course, David Hockney. Hockney was different from the others. For one thing, his work was exclusively representational, intimate, and personal. He was like a Pre-Raphaelite in the consumer society, a picture maker whose work was quite distinct from the big, bland, beautiful canvases, produced by artists whose principal preoccupations were with colour-fields shaped canvases, and hard-edged abstraction.

When asked 'Why Hockney?', Kasmin always said the same; that Hockney was different, and that he liked his work. Somehow, it seems fitting that Kasmin's Bond Street, back-room gallery should have opened with Noland, and closed with Hockney. The two painters define the limits of Kasmin's brilliantly creative dealing. But, in a saddening way, the last Hockney show indicated that the cultural forces which gave rise to the 'Kasmin Era' in British art, were over. We saw many of Hockney's familiar friends, Gary Farmer, Nick, ageing Henry, Mother, Father and wistful Celia, portrayed in the willowy drawings. And, in the paintings, there were other familiar Hockney themes: Vichy, and water splashing against water, and 'a cubistic sculpture', painted on canvas with its flat shadow. Inevitably, there was a picture of a long glass table scattered with static objects, too. And yes, of course, pictures of beans, and peas and carrots too.

There was a time when Hockney's world and imagery seemed witty and incisive: more than that, when it was witty and incisive. He had a tender, friendly, accessible vision, vivacious dexterity as a draughtsman, and was endlessly humorous and paradoxical about the problematics of paint themselves. But now, it is not just that Hockney's gold lamé jacket seems a bit tarnished, his peroxide hair stained by time, it is also that the work itself no longer sparkles. The whole Hockney phenomenon, as he slips in to a stiff, premature stylistic senility, begins to look more and more like that of Millais.

But Kasmin, himself, seized the time as the most imaginative and far-sighted contemporary art dealer of the sixties – particularly in his choice of American artists. He has been saying for some time now that he does not understand the avant-garde, and that he is no longer its staunchest promoter. There's another generation of artists on the scene, with completely different preoccupations. Hockney seems light years away from them, closer to the Victorians than to concept, process and systems art. Perhaps Kasmin is right to slip discreetly into quiet offices at 10 Clifford Street, W.1. An overwhelming impression of the latest Hockney show was that *his* world had very little to say to *the* world any more.

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Cover

Bone and ivory ship model, $9\frac{1}{2}$ inches overall, 98-guns, of *H.M.S. Glory* (launched at Plymouth in 1788, in action at the Battle of the Glorious First of June, 1794, Calder's action off Ferrol in 1805, later became a prison ship at Chatham, 1809–1815), made by French prisoners of war from the Napoleonic wars, 1794–1817, possibly at Chatham.
In the possession of The Parker Gallery, 2 Albemarle Street, London, W.1.

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Publisher: **David Davies**

Advertisement Manager: **John Jeffcott**

The Connoisseur, acquired by William Randolph Hearst in 1927, is published monthly in Great Britain and the U.S.A. by The National Magazine Company Ltd., England. *Managing Director:* **Marcus Morris**

Addresses:
Editorial and Advertisement Offices: Chestergate House, Vauxhall Bridge Road, London, SW1V 1HF. *Telephone:* 01–834 2331

Advertisement Representation in Germany: Gabriele Wells 8022 Grünwald-Munich, Peter Ostermayer Str. 6. *Telephone:* Grünwald-Munich 6412517

Advertisement Director in the U.S.A.: Lawrence A. Ross 224 West 57th Street, New York, N.Y. 10019. *Telephone:* 212-265 7300 *Telex:* Conosur 66364

Circulation Information.
Great Britain. Single copy price £1. The Annual subscription is £12 including postage (£13 including postage overseas) which may be booked from your local bookseller or remittance can be sent direct to The National Magazine Co. Ltd., Chestergate House, Vauxhall Bridge Road, London SW1V 1HF. Enquiries regarding subscriptions should be addressed to The Connoisseur Subscription Department, 22 Armoury Way, London SW18 1HA (01–874 1181), to where notifications of change of address should also be sent at least 4 to 5 weeks before publication. The Connoisseur is distributed by The National Magazine Distributors Ltd.
U.S.A. Single copy price $4.00. Subscription price U.S. and possessions and Canada $30.00 for one year (12 issues), $55.00 for two years (24 issues). All other countries, $33.00 for one year, $61.00 for two years. Single copies may be obtained by sending your order with remittance to the New York Circulation office. Subscription orders should be sent to the New York Circulation office. Notify The Connoisseur Subscription Department, 250 West 55th Street, New York, N.Y. 10019, (Plaza 7-5000), of any change of address and give the old address as well as the new, with zip code number. Please enclose your latest address label for quicker services when writing about your subscription.
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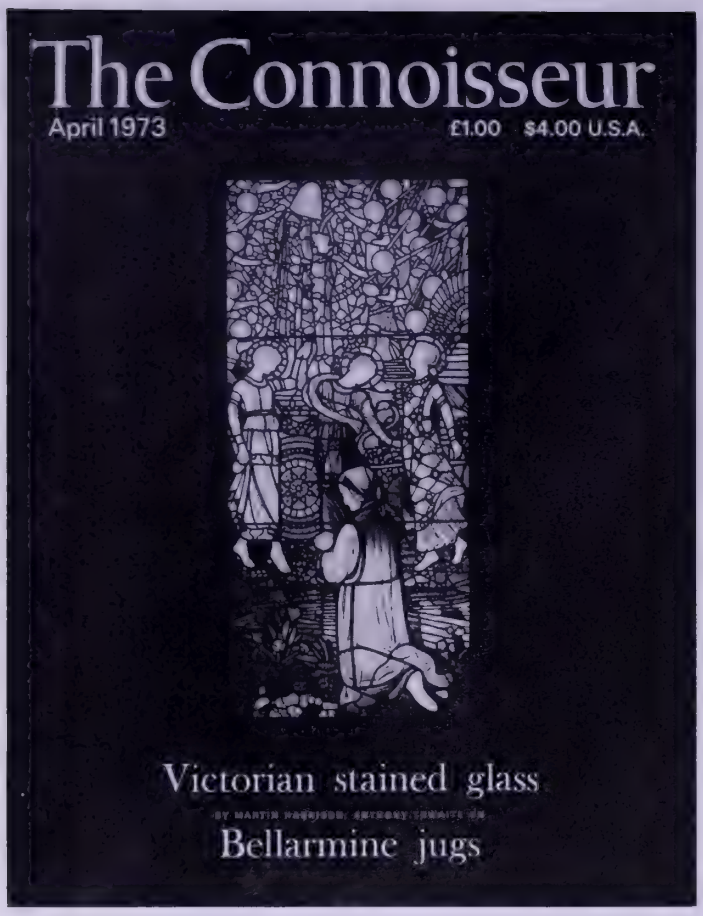

Next month in The Connoisseur

The April issue will contain:

The Collection of Mr. and Mrs. Robert Walker by Marina Vaizey. This second article on the Walker's collection of *Art Nouveau* and *Art Deco* illustrates the functional as well as the immense visual appeal of some outstanding pieces created by the avant-garde artist-craftsmen of the time.

The Insignia and Civic Plate of the City of Bristol by Charles Oman. Part 2, dealing with the Civic Plate, shows just how little goldsmithing was actually practised in this important city, the local craftsmen preferring to pass on commissions to London.

Victorian Stained Glass by Martin Harrison. Some examples of stained glass windows as were shown in the Exhibition of Stained Glass held at the South Kensington Museum (now the Victoria and Albert Museum) in 1864 'to encourage the art of glass painting as a fine art . . .'

The Chronology of the Bellarmine Jug by Anthony Thwaite. These bellarmine or greybeard jugs, made by German stoneware potters, are distinctive for the bearded face or mask that they carry, but their early origins are relatively unknown.

Islamic Carpets by Joseph V. McMullan. Part 2 covers the Caucasian, Turkish Village and Turkman Rugs, all of which may not be of the so-called 'court' manufacture but have great beauty and craftsmanship in their own right.

A St. Jerome by Don Sebastian de Llanos y Valdes discovered in America by L. Gurdus. The cleaning and restoration of a large damaged canvas by the Norfolk Museum of Arts and Sciences, Virginia, has resulted in a magnificent addition to the *oeuvre* of this seventeenth century painter.

Our contributors in this March issue include:

IAN DUNLOP: Fellow of the Society of Antiquaries of London; specialist on seventeenth- and eighteenth-century architecture and paintings.

NICHOLAS GOODISON: Member of the Council of the Furniture History Council.

CHARLES OMAN: Former Keeper of Metalwork, Victoria and Albert Museum, London.

DENIS THOMAS: Author and critic, specialising in English watercolours.

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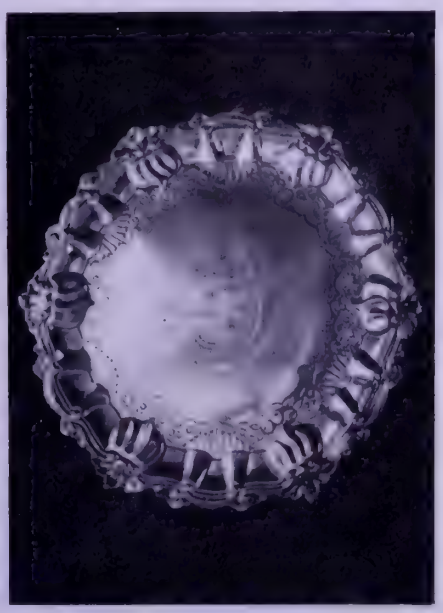

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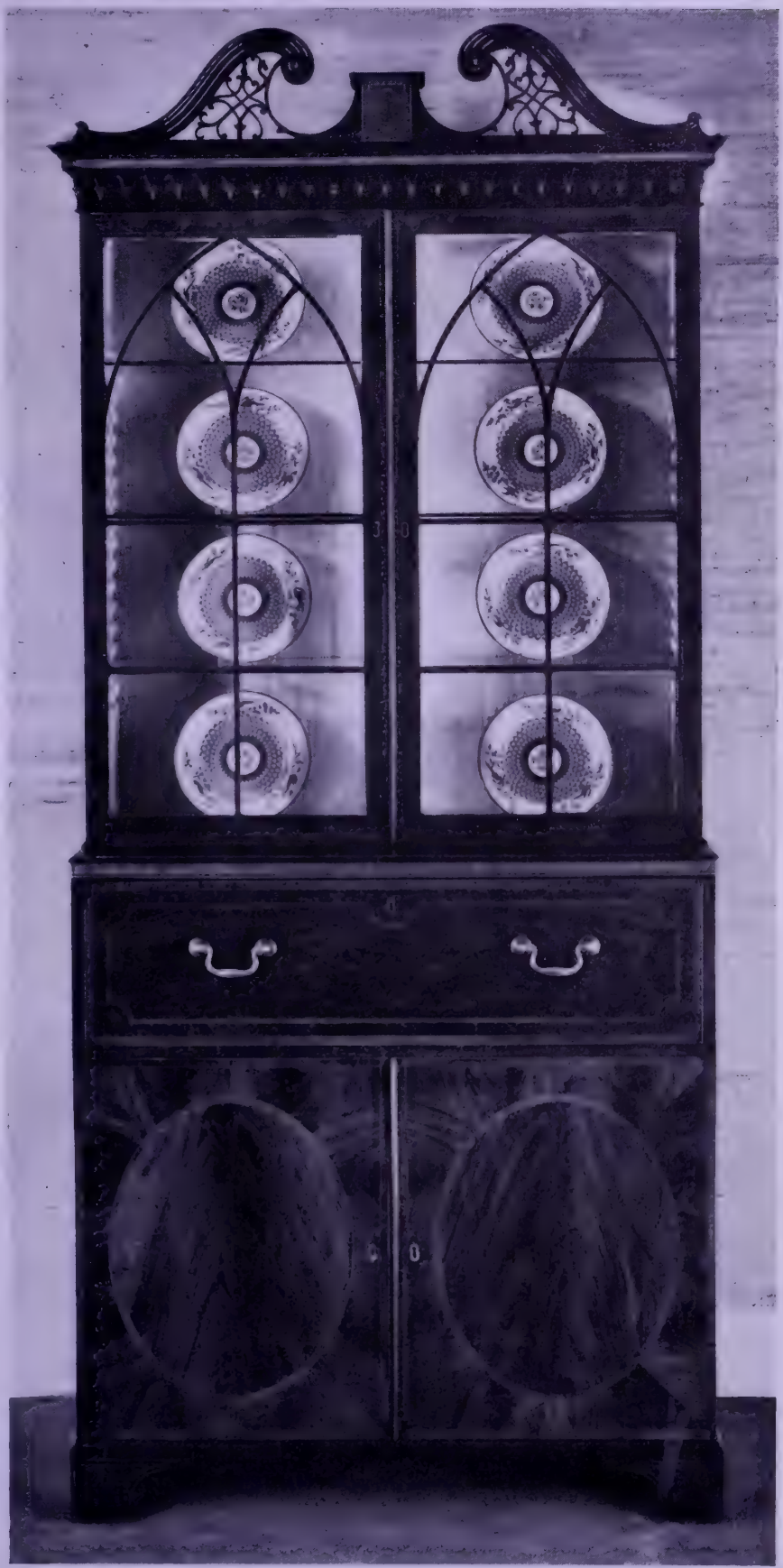

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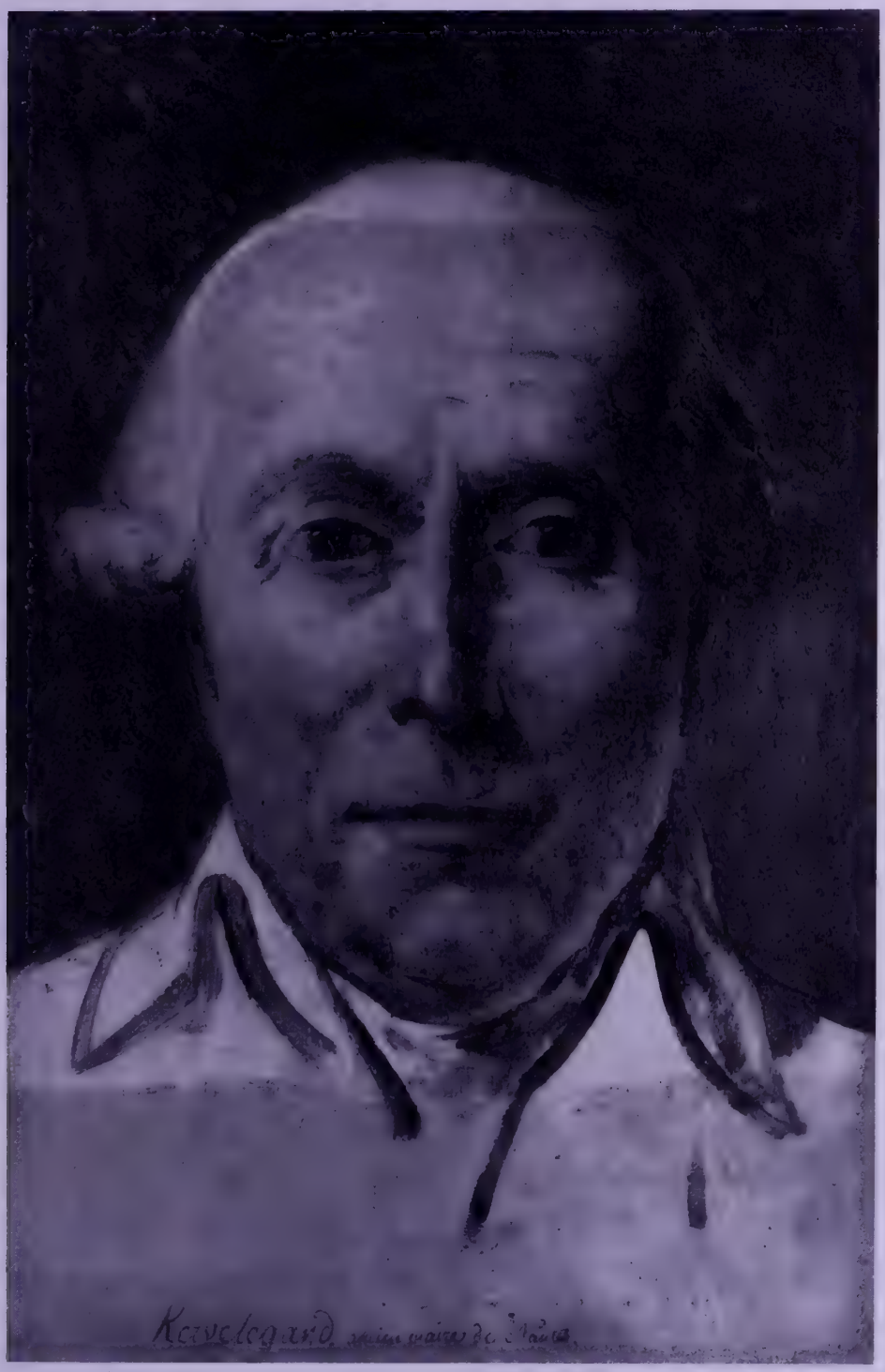

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Gypsy Woman by Carl Fabergé

with aventurine quartz face and hands, nephrite skirt, Ural marble paisley shawl, purpurine headdress, black Siberian jasper hair and shoes, mottled green stone shirt, diamond eyes, gold earrings. Height: 7"

Extremely rare carving of gypsy singer Vara Panina of Moscow's Tzigane Restaurant.

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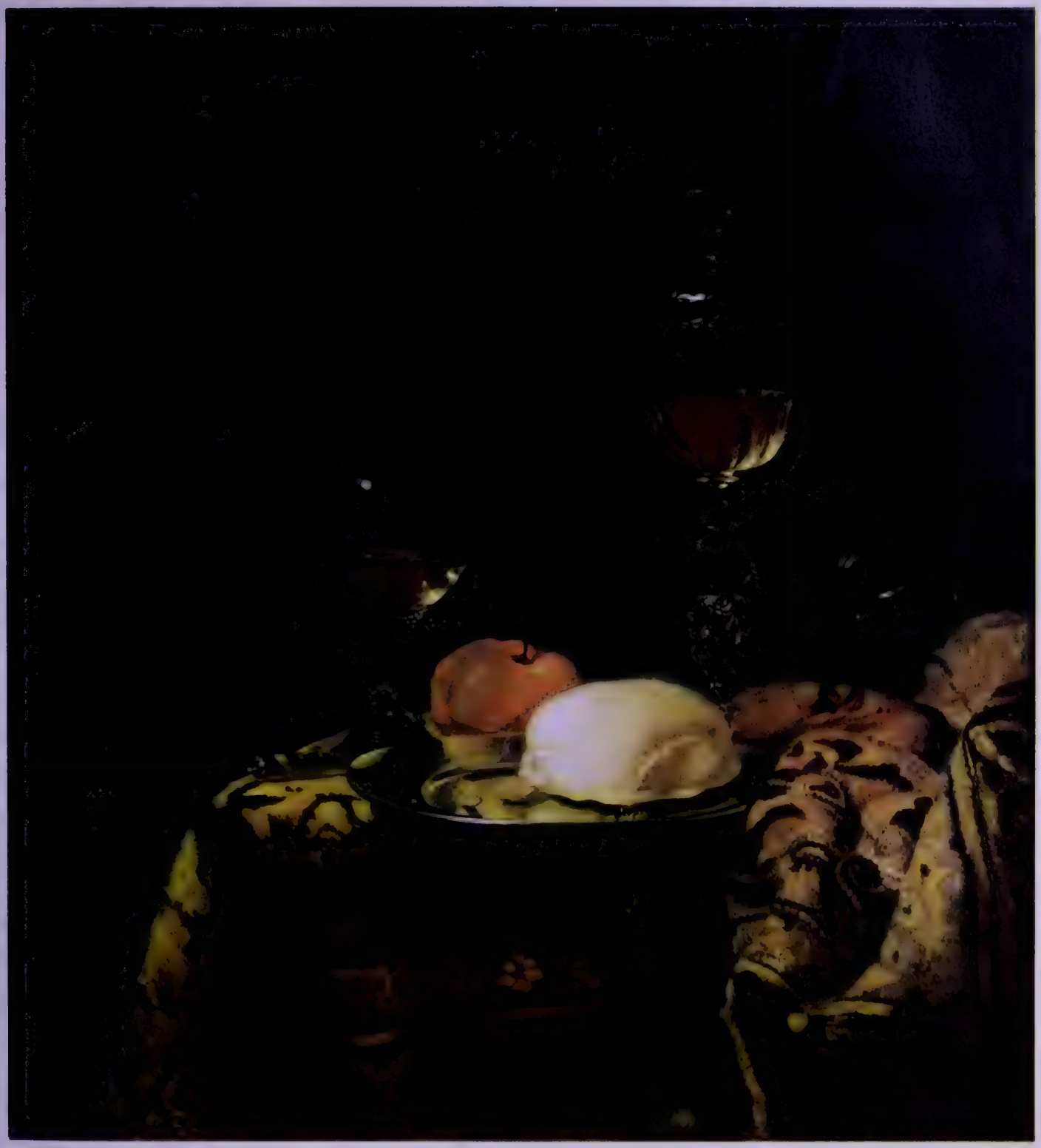

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Signed with initials on the knife, centre left
Canvas 28 x 25¼ inches (71.1 x 64.1 cm)
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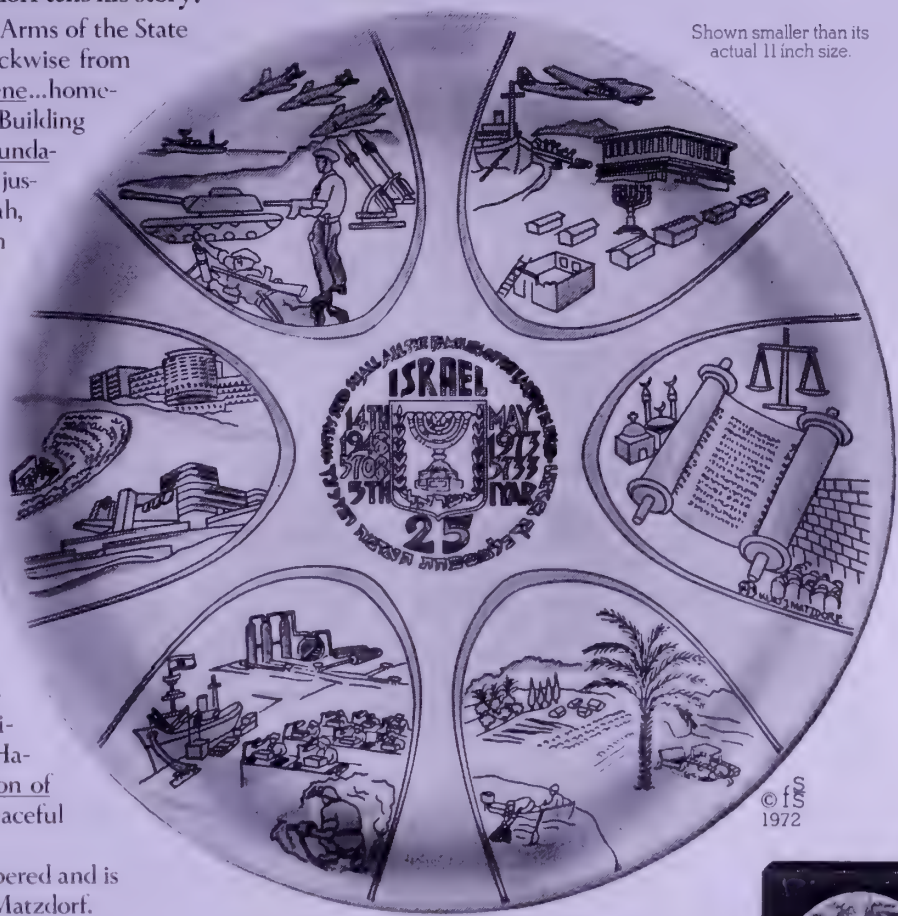
Here's how Professor Matzdorf tells his story:

At the center is the Coat of Arms of the State of Israel. Surrounding it clockwise from top: 1 The Immigration Scene...homesteads in front, the Knesset Building in the background. 2 The Foundation of the State. Religion and justice are symbolized by The Torah, The Wailing Wall, a church and mosque. 3 Reclamation of Land. Turning desert into fertile land is one of the remarkable achievements of the people of Israel. 4 Technological Sophistication lends added vitality to this young nation. Represented are its major industries: chemicals, electronics and shipping. 5 Cultural and Social Activities are part of the Jewish heritage and Israeli life. Shown are the theatre in Jerusalem, the Roman amphitheatre in Caesarea and the Hadassah hospital. 6 Protection of the nation to maintain its peaceful pursuits.

Each plate is serially numbered and is signed in plate by Professor Matzdorf.



Shown smaller than its actual 11 inch size.

Professor Kurt J. Matzdorf began his artistic career as a sculptor, after receiving the London University Diploma in Sculpture from the Slade School of Fine Arts. His first contact with gold and silversmithing came while he was a graduate student at the University of Iowa.

Since that time, he has produced 460 designs in metal, for churches, synagogues, museums and private collections. He has had seven one-man exhibitions and has won a number of awards and prizes. He is a charter member and director of the Society of North American Goldsmiths, and is Professor of Gold and Silversmithing at the State University at New Paltz, New York.

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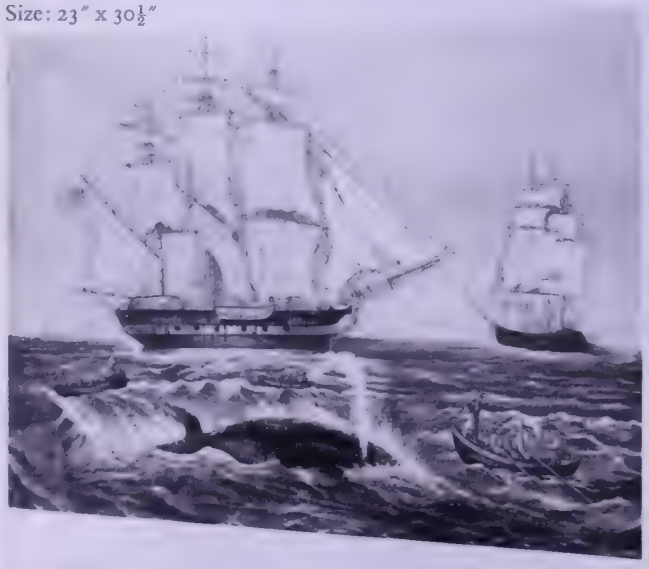

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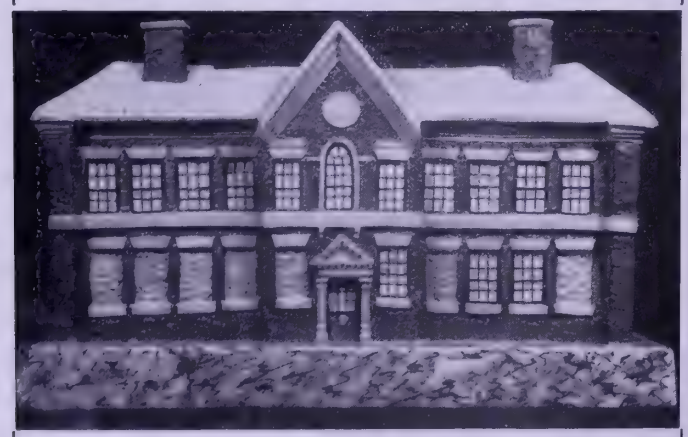

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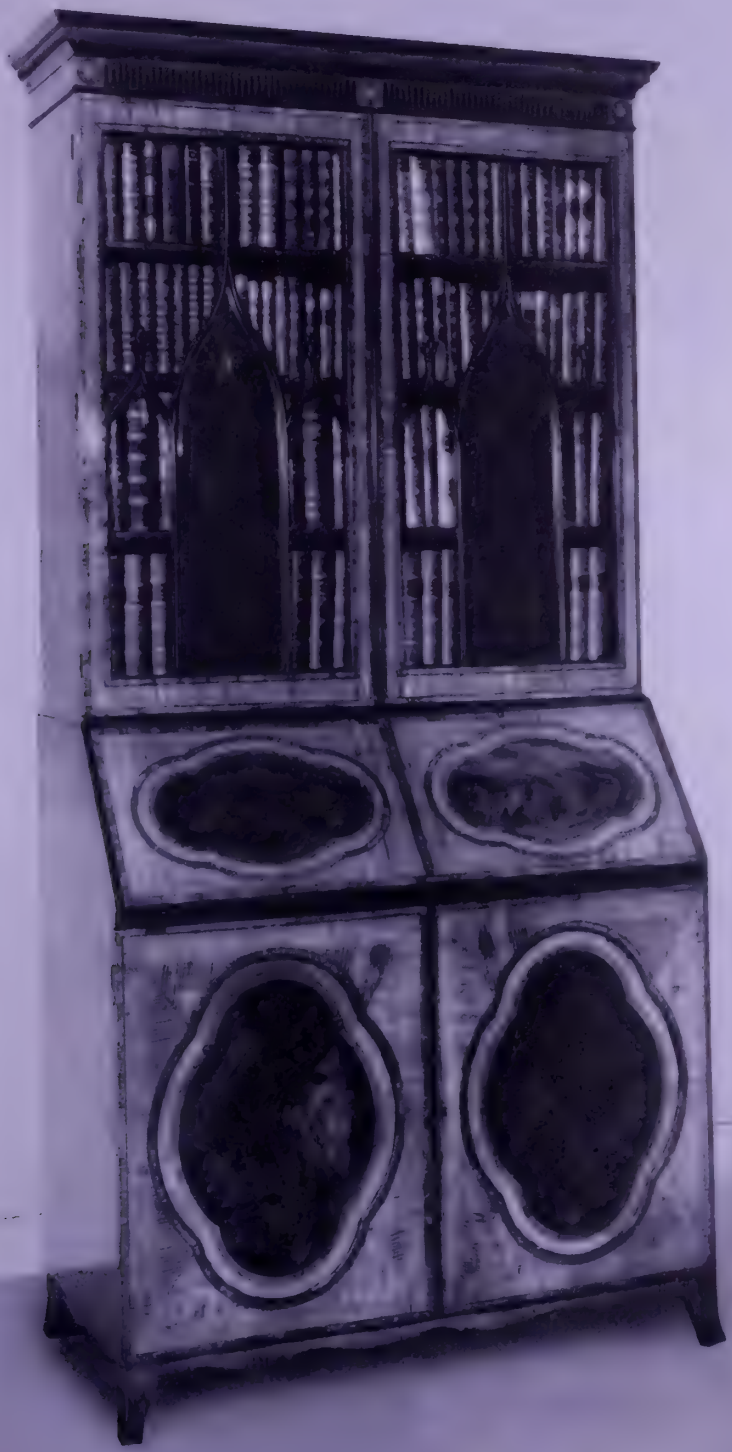

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Manguin, Henri Ch. (1874 Paris - 1943 St. Tropez.) Vue de Ramatuelle. Signed. Oil on Canvas. 60 x 73 cm.

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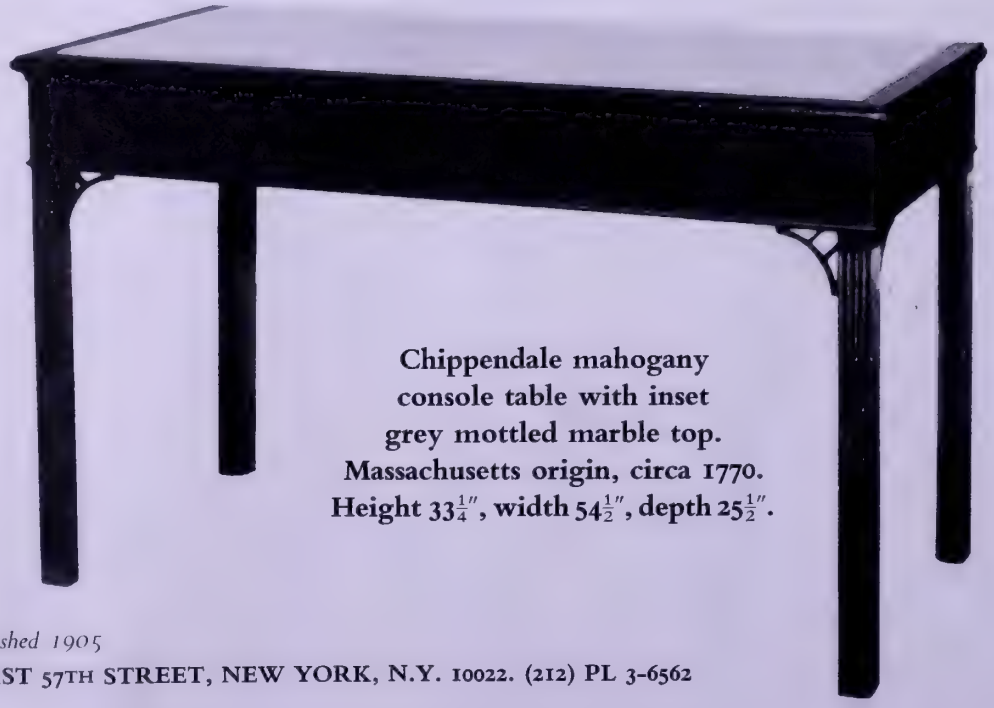

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Glass Cone Beakers of the "Kempston" Type
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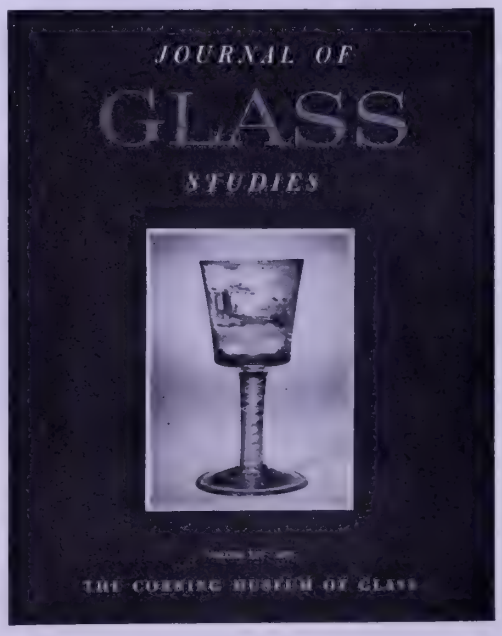

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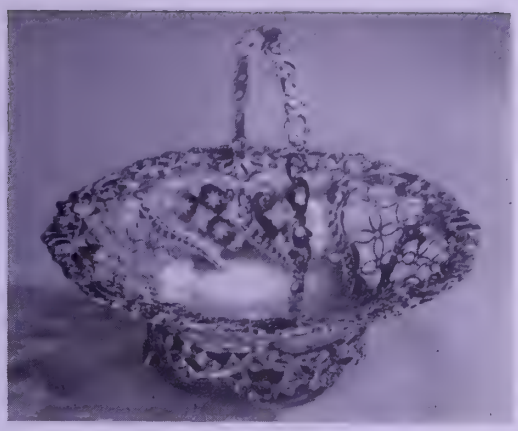

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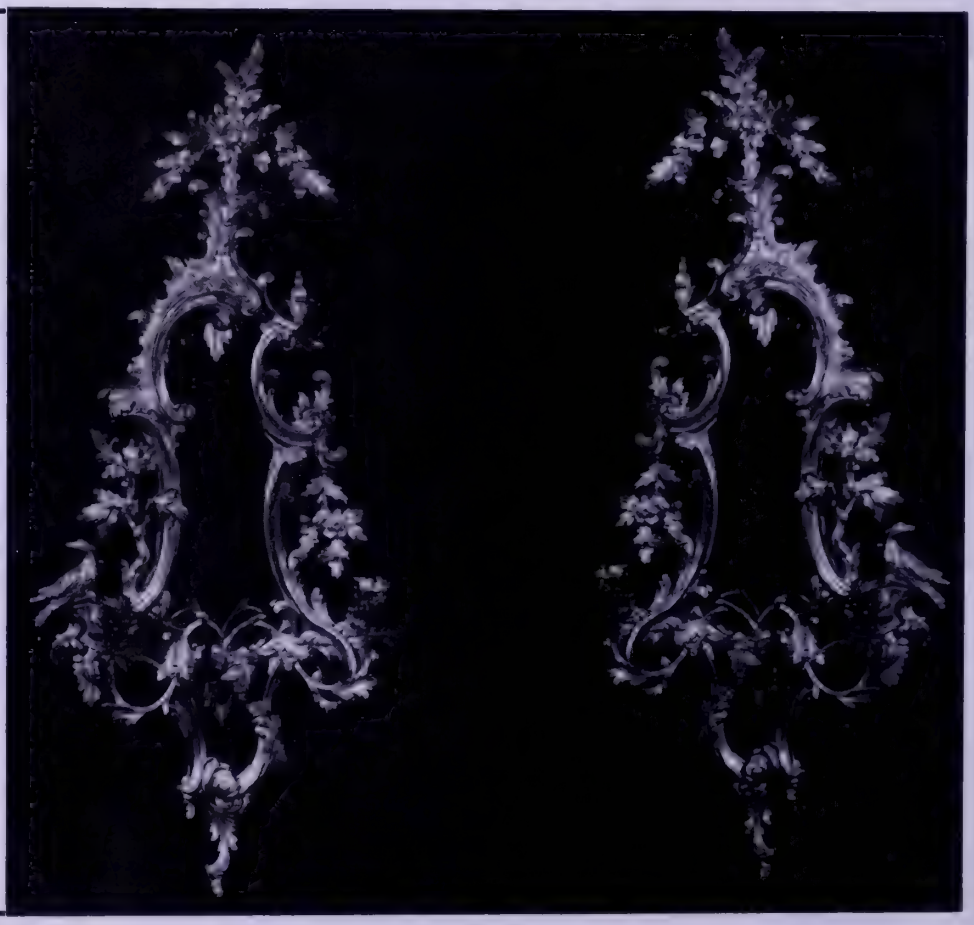

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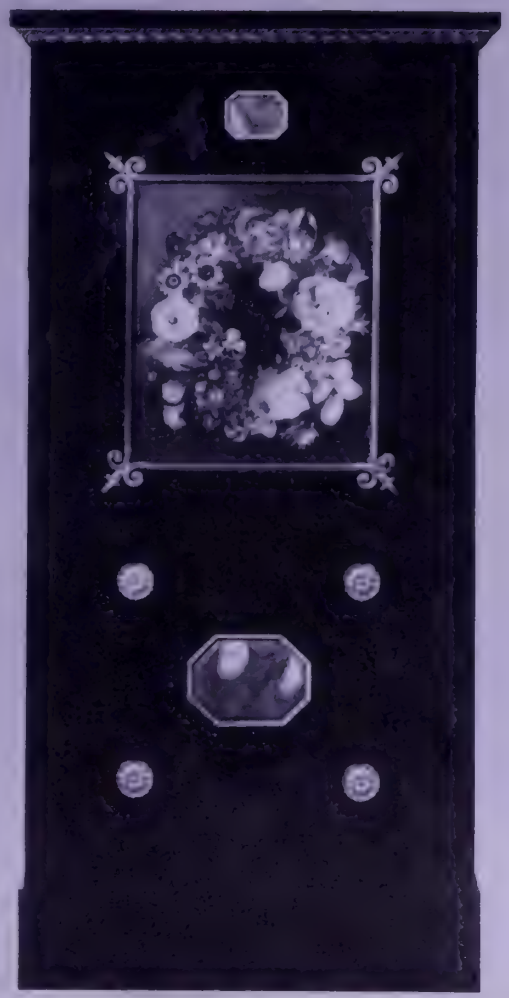

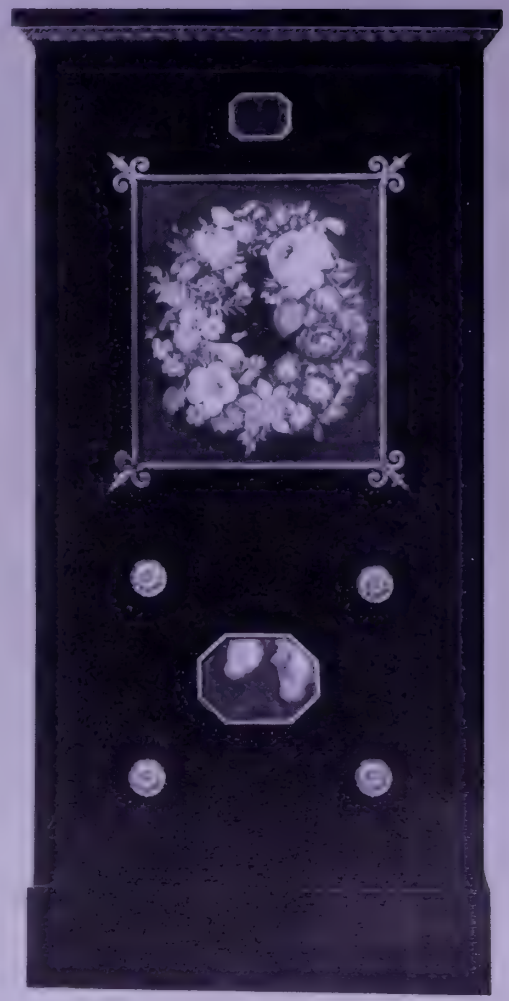

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Friday, March 23rd

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Tuesday, March 27th

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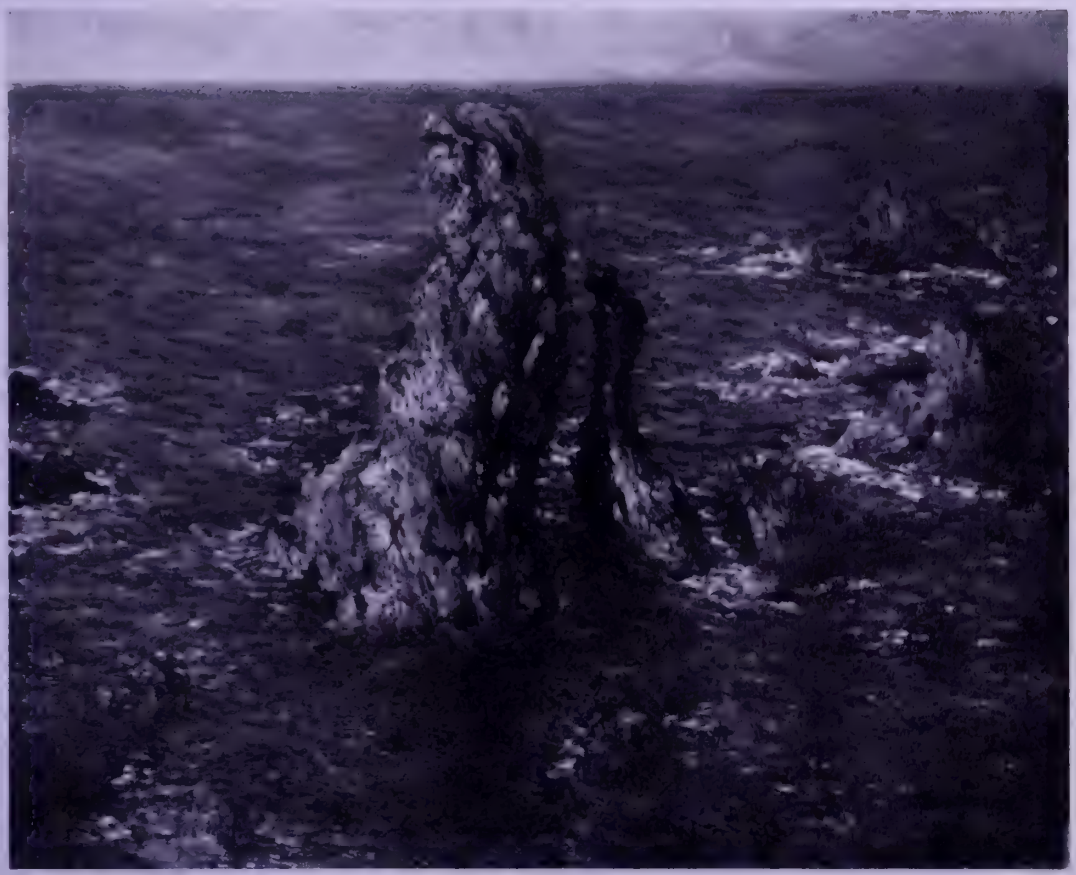

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Sales begin at 11 a.m. precisely, unless otherwise stated, and are subject to the conditions printed in the catalogues. Those sending commissions or making enquiries should refer to the sale code name which is in brackets after each sale.

Thursday 1st, **English and Continental Furniture, Objects of Art and Treen, Eastern Rugs and Carpets (Morris)**
Thursday 1st, **'End of Bin' Sale of Miscellaneous Wines, Champagnes, Liqueurs and Cigars (Remnant)**
Friday 2nd, **Pictures by Old Masters (Elizabeth)**
Monday 5th, **English Pottery (Bentley)**
Monday 5th, **Chinese Ceramics and Works of Art (Hunan)**
Tuesday 6th, **Fine English Drawings and Watercolours (Cuthbert)**
Tuesday 6th, **Objects of Vertu (Pitta)**
Wednesday 7th, **Fine Antique Arms (Brazier)**
Thursday 8th, **Fine Continental Furniture, Objects of Art, Eastern Rugs and Carpets (Mylne)**
Thursday 8th, **Vintage Port, Sherry and Cognac (Foz)**
Friday 9th, **Modern British Paintings, Drawings and Sculpture (Eleanor)**
Monday 12th, **Victorian Ceramics, Fairings and Pot-lids (Hadley)**
Monday 12th, at 10.30 a.m. and 2.30 p.m., **Musical Boxes, Talking Machines, Fans, Stevengraphs, Embroideries, Pattern Books, Costume, Toys and Dolls (Berliner)**
Tuesday 13th, **Victorian Drawings and Watercolours (George)**
Tuesday 13th, at 10.30 a.m., **The Raymond Johnes Collection of Japanese Works of Art (Part I) (Johnes)**
Wednesday 14th at 10.30 a.m., **Fine Historical Steam Engine Models, Paintings and Ship Models (Dean)**
Thursday 15th, **Victoria Objects of Art, Furniture, and a Collection of Miniature Furniture (Nash)**
Thursday 15th at 11 a.m. and 2.30 p.m., **Claret and White Bordeaux (Pauillac)**
Friday 16th at 11 a.m. and 2.30 p.m., **Victorian Pictures (Isobel)**
Monday 19th, **Fine Tibetan, Nepalese and Indian Works of Art (Tipu)**
Tuesday 20th at 11 a.m. and 2.30 p.m., **Important Old Master Drawings (Rufus)**
Tuesday 20th at 12 noon, **Christie-Restell City Wine Sale at Beaver Hall, E.C.4. (Ermine)**
Wednesday 21st at 10.30 a.m., **Old English Silver (Ker)**
Wednesday 21st at 10.30 a.m. **Fine Works of Art and Sculpture (Alcestis)**
Thursday 22nd, **Fine English Furniture, Objects of Art, Eastern Rugs and Carpets (Paine)**
Friday 23rd, **Important Pictures by Old Masters (Jane)**
Monday 26th, **Oriental Ceramics and Works of Art (Anhwei)**
Tuesday 27th, **Impressionist and Modern Paintings, Drawings and Sculpture (Harriet)**
Tuesday 27th at 11 a.m. and 2.30 p.m., **Fine Miniatures, Enamels, Gold Boxes and Objects of Vertu (Anhinga)**
Wednesday 28th, **Important English and Foreign Silver (Lothian)**
Wednesday 28th, **Important Watches, Clocks and Scientific Instruments (Cylinder)**
Thursday 29th, **Fine Continental Furniture, Musical Instruments, Objects of Art, Eastern Rugs and Carpets (Papworth)**
Thursday 29th at 10.30 a.m., **Fine Wines Mainly from Private Cellars (Maturity)**
Friday 30th at 10.30 a.m., **Impressionist and Modern Paintings, Drawings and Sculpture (Harriet)**
Friday 30th, **Important Jewels (Vever)**

APRIL

Monday 2nd, **19th Century English and Continental Ceramics (Berlin)**
Tuesday 3rd at 11 a.m. and 2.30 p.m., **Primitive Art, Antiquities and Ancient Jewellery (Sparta)**
Wednesday 4th, **Modern Books and Manuscripts (Wicklow)**
Thursday 5th, **Fine English Furniture, Objects of Art, Eastern Rugs and Carpets (Pugin)**
Friday 6th at 10.30 a.m., **English Pictures (Emma)**

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The Victoria & Albert Museum has acquired, recently, from a member of the B.A.D.A. a most interesting example of the 18th century chairmakers' art. From the middle of the century it was customary for cabinet makers to take their models from the designs in one of the 'Drawing Books' produced at that time. Occasionally, however, they were commissioned to execute a special order such as the Master's chair of a City Livery Company, on the design and carving of which infinite pains were expended – not invariably with the happiest of results.

The chair in question falls into this category of 'special order' furniture having been commissioned by an artist for the use of his sitters. This chair acquires an added interest, since it appears in the full length portrait of Mrs. Sclater – Sterne's 'Immortal Eliza' – by Richard Cosway, painted circa 1766.

It was constructed at a time when the rococo had achieved its fullest flowering, and the highly asymmetrical design combines in a distinctive manner the flowing, sinuous forms and motifs of that epoch – making an identification from the portrait unmistakable.

Stylistically, the chair is close to some of the so called 'French chairs' in Chippendale's 'Director' Drawing Book. These in turn derive from the grand fauteuils of such French menuisiers as the Foliet Family, distinguished innovators in the field of rococo design.

The detail of the carving in this case is of extremely high quality. An interesting constructional feature being that the carver has made use of limewood for the back and arms, and pine for the legs and seat rails; a decision involving a nice balance between structural strength and ease of carving.

It is gratifying that the Victoria & Albert Museum will now be able to restore this fine chair to its original decorative state, with the aid of a contemporary painting.

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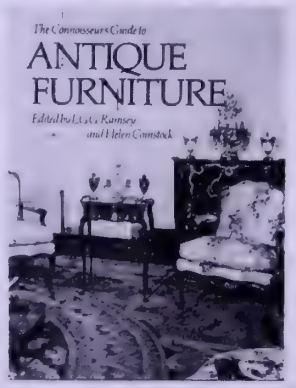

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Monday, 19th March at 11 am

HIGHLY IMPORTANT FIREARMS

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An historic pair of rifled flintlock duelling pistols by Nicholas Noel Boutet, presented by Gilbert Motier, Marquis de Lafayette to Simon Bolivar; complete in velvet-lined fitted case; length of pistols 16¼ inches, *c.* 1820/5

A pair of German flintlock four barrelled Wender holster pistols by Johann Krach, 20 inches, third quarter of the 17th century

Sotheby's

Tuesday, 13th March at 10.30 am: Early Ceramics
2.30 pm: Ming and Ch'ing Ceramics
Thursday, 15th March at 2.30 pm: Works of Art

FINE CHINESE CERAMICS AND WORKS OF ART

An engraved silver-gilt bottle, T'ang Dynasty, 7¼ inches

A phosphatic-splashed brown-glazed stoneware bottle, T'ang Dynasty, 8½ inches

A massive cast-iron head of Kuan Yin, 15th/16th century, 35 inches

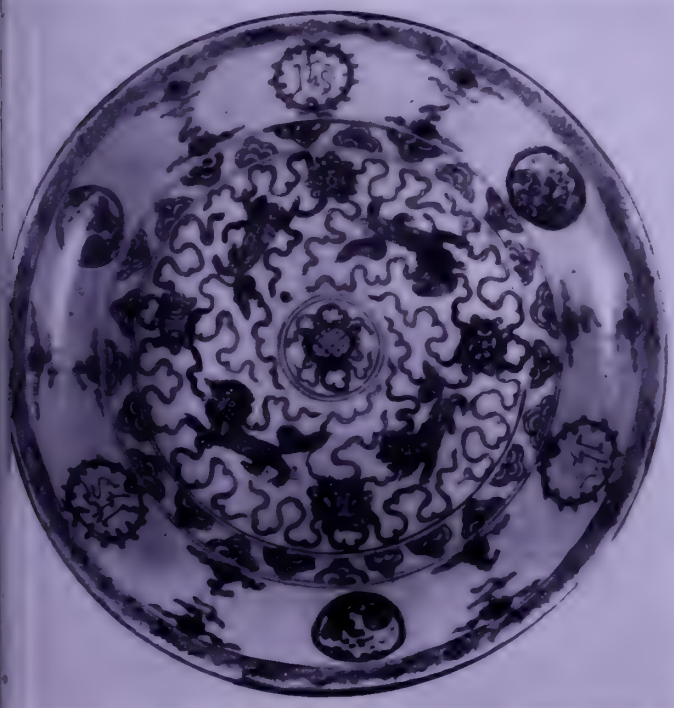
A wood head of Buddha, T'ang Dynasty, 17¼ inches

Sotheby's

esday, 13th March at 10.30 am and 2.30 pm
ursday, 15th March at 2.30 pm

Korean celadon bottle with underglaze-red decoration, Koryu Dynasty, 13¼ inches

An unglazed pottery figure of a Semitic merchant, 14 inches, and a pair of unglazed figures of ladies, T'ang Dynasty, 15¼ inches



Sino-Portuguese blue and white dish, 16th century, 20½ inches

A Tz'ŭ Chou painted storage jar, Yüan Dynasty, 13¼ inches

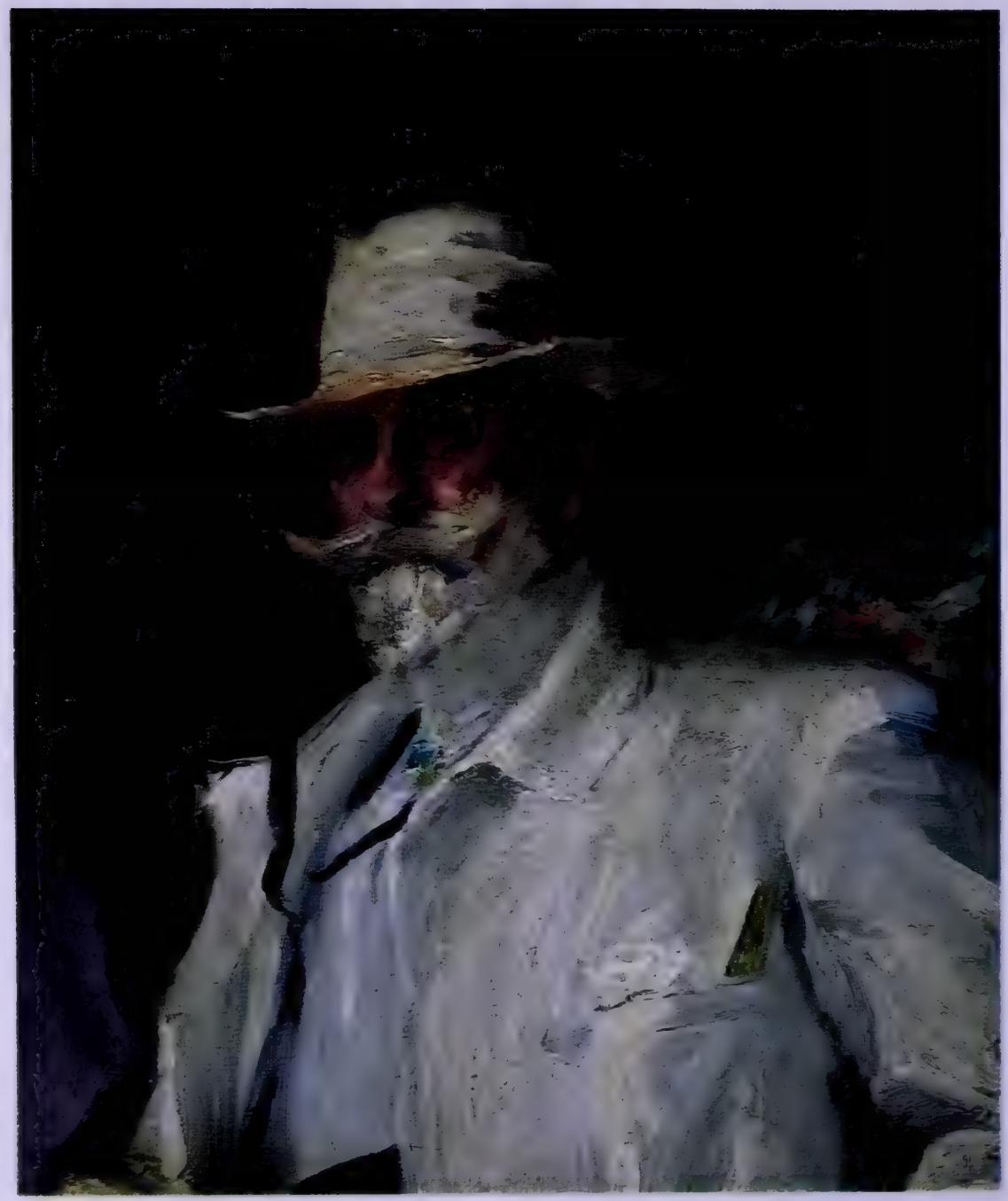
Sotheby Parke Bernet, New York

980 Madison Avenue, New York, N.Y. 10021 *Telephone:* (212) 879-8300 *Telegrams:* Parkgal, New York

Wednesday, 11th April at 8 pm

IMPORTANT NINETEENTH CENTURY AMERICAN PAINTINGS, DRAWINGS AND WATERCOLOURS

On view from Friday, 6th April



William Merritt Chase, *Self-Portrait*, oil on canvas, 30 by 25 inches

Illustrated catalogue $5, by mail $6
Catalogue also available from Sotheby Parke Bernet, London, 34-35 New Bond Street, London W1A 2AA
and from representatives in Edinburgh, Paris, Zurich, Florence, Munich and Rio de Janeiro

otheby's

nesday, 14th March at 11 am

)DERN BRITISH DRAWINGS
INTINGS AND SCULPTURE

roperties of Mrs. F. A. Girling, Mrs. Ian Parsons,
1 Williams, Esq., Edmund Murray, Esq.,
and Mrs. John Stanley Clarke,
Uhlman, Esq., F.R.S.A., R.B.A., R.C.A.,
other owners

Henry Moore, O.M., C.H., *Rocking Chair, No. 1*, 1950,
bronze, height 12¾ inches, from an edition of six

nston Churchill, K.G., O.M., C.H., F.R.S., Hon. R.A.
ofed house at Mimizan, signed with initials, 24 by 20 inches

Sotheby's

Tuesday, 20th March at 11 am

AN IMPORTANT COLLECTION OF ITALIAN RENAISSANCE MAIOLICA

the property of Dr. Giuseppe Caruso

An important Faenza portrait albarello, 10 inches high, $7\frac{1}{2}$ inches wide, *c.* 1475-80

An important Castel Durante istoriato dish, $13\frac{3}{4}$ inches, *c.* 1520-30

A Tuscan dish, 18 inches, perhaps Montelupo or Cafaggiolo, *c.* 1500

A superb Castel Durante portrait dish, probably painted by Nicola Pellipario, $9\frac{1}{2}$ inches, *c.* 1525-30

An important Castel Durante dish from the Gonzaga-Este serv painted by Nicola Pellipario, $10\frac{1}{2}$ inches, *c.* 1519

Sotheby's

Wednesday, 28th March at 11 am

IMPORTANT IMPRESSIONIST AND MODERN PAINTINGS AND SCULPTURE

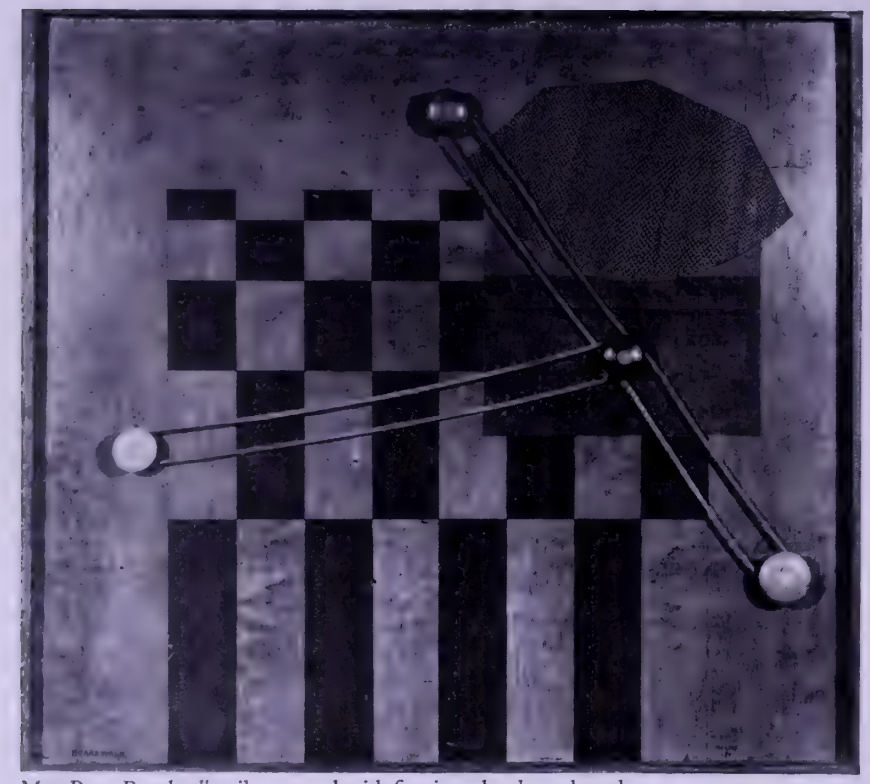
the properties of the late Charles W. Engelhard, Esq., Mrs. Catherine J. Tudor-Hart, Mr. A. J. A. van Abbe of Eindhoven, and other owners

Maurice de Vlaminck, *La Seine à Chatou*, signed, painted 1906–07, 15 by 18 inches

Camille Pissarro, *Vue de Pontoise*, signed and dated 1872, 15 by 21¾ inches

Sotheby's

Wednesday, 28th March, at 11 am



Man Ray, *Boardwalk*, oil on wood with furniture knobs and cord, signed and dated 1917, 25½ by 28 inches

Joan Miró, *La Plage*, drawing-collage, signed and dated 1933 on the reverse, 28½ by 41½ inches

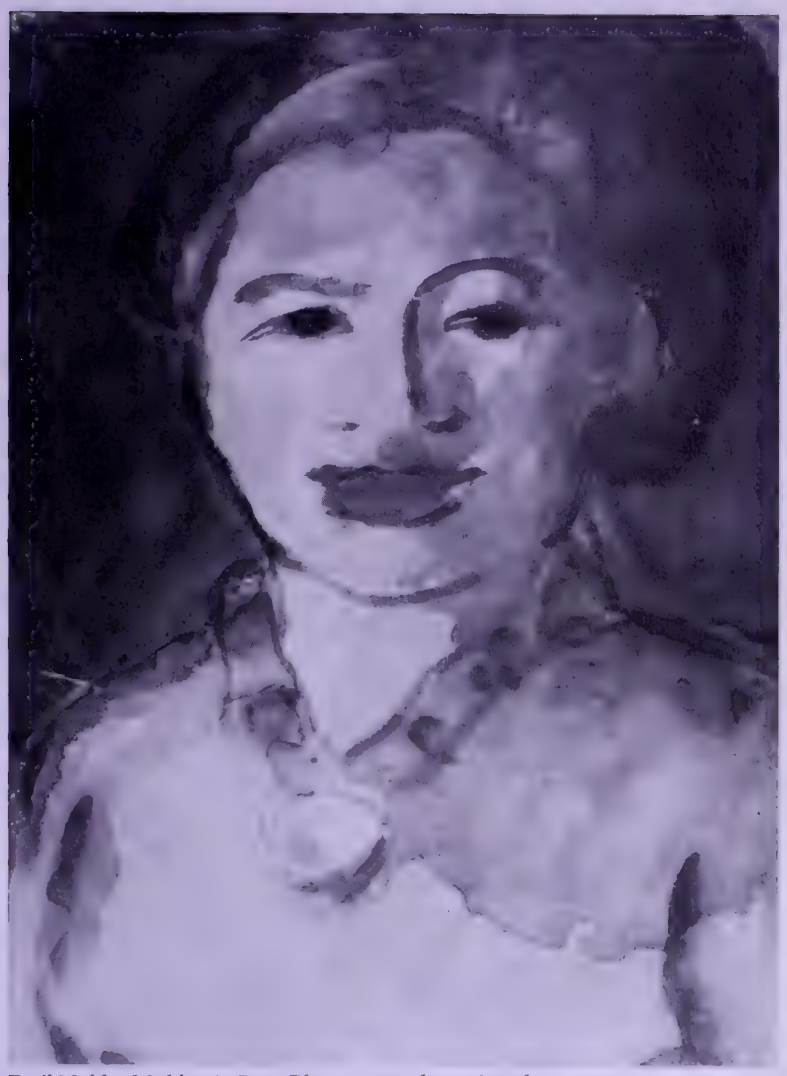
Sotheby's

Wednesday, 28th March at 4 pm

IMPORTANT IMPRESSIONIST AND MODERN DRAWINGS AND WATERCOLOURS—Part I

Thursday, 29th March at 3 pm

IMPRESSIONIST AND MODERN PAINTINGS AND SCULPTURE, DRAWINGS AND WATERCOLOURS—Part II



Emil Nolde, *Mädchen in Roter Bluse*, watercolour, signed, *c.* 1918–20, 18 by 13 inches

ctor Brauner, *Trois Danseuses Masqués*, watercolour, signed and dated '58, 19¼ by 25¼ inches

Sotheby's

Tuesday, 3rd April at 10.30 am

FINE ENGLISH PORCELAIN

A rare Bow clockcase of Handel interest, dated 5th November, 1759, To impressed, 12¾ inches

A fine and rare Chelsea figure of Mars, red anchor mark, 10½ inches

A superb Worcester bowl, painted after a Chinese 'famille-verte' original, First Period, 9¼ inches

A superb Chelsea coloured acanthus leaf teapot, incised triangle mark, 4¾ inches

Sotheby's

Wednesday, 4th April at 11 am

FINE SEVENTEENTH, EIGHTEENTH AND NINETEENTH CENTURY ENGLISH PAINTINGS

the properties of the Most Hon. The Marquess of Lansdowne, P.C., D.L., the Hon. Mrs. M. D. F. Stevenson, Major W. H. Callander, and other owners

Patrick Nasmyth, *A Woodland Cottage*, signed and dated 1831, on panel, 13¼ by 19 inches

William and Henry Barraud, *A Meet of Sir John Gerard's Hounds*, signed and dated 1842 by both artists, 57½ by 93¼ inches

Sotheby's

Thursday, 5th April at 2.30 pm

FINE EIGHTEENTH AND NINETEENTH CENTURY DRAWINGS AND WATERCOLOURS

John Frederick Lewis, R.A., *Portrait of Lady Holland*, signed, 15¾ by 11 inches

Samuel Daniell, *Near Eucheconing Point, Java*, 14¾ by 21¼ inches

Sotheby's

Monday, 9th April at 2.30 pm

MEDIEVAL RENAISSANCE AND LATER WORKS OF ART

A German Gothic ivory diptych with scenes from the Life of Christ, 14th century, open 9¼ inches

A set of twelve bronze busts of Roman emperors, French or Italian, second half of the 17th century, 11½ inches high

Limoges champleve enamel plaque from the side of a chasse, 13th century, 6¼ inches

An Italian gilt bronze relief of the Mourning over Christ, attributed to Tomaso Amantini of Urbania, second half of the 17th century, 25 by 16 inches

Sotheby's *(Affiliated Company: Sotheby Parke Bernet, New York)*

will hold the following sales in March/April each sale beginning at 11 am unless otherwise stated

ON VIEW AT LEAST TWO DAYS PRIOR ALL CATALOGUES POST FREE

Thursday, 1st March at Belgravia
English and Foreign Silver and Plate, 1830-1930

Thursday, 1st March at 2.30 pm
Continental Drawings and Watercolours c. 1700-1900

Friday, 2nd March
English and Oak Furniture, Textiles, Rugs and Carpets

Saturday, 3rd March at 3 pm at The Chenil Galleries, 181 King's Road, S.W.3
The Last Sale of Costumes and Curtains from Diaghilev and De Basil Ballets

Monday, 5th March and following day
Atlases and Maps, Americana, Voyages and Travel

Tuesday, 6th March
English Porcelain

Tuesday, 6th March at Belgravia
Victorian Paintings, Drawings and Watercolours

Tuesday, 6th March at 11 am and 2.30 pm
Old Master Drawings

Wednesday, 7th March
Eighteenth, Nineteenth and Twentieth Century English and Continental Paintings

Thursday, 8th March
Fine Musical Instruments

Thursday, 8th March
Fine English and Foreign Silver and Plate

Monday, 12th March and following two days
Medical and Scientific Books, Autograph Letters and Scientific Manuscripts

Monday, 12th March at 11 am and 2.30 pm
Fine Japanese Prints, Screens, Chinese and Japanese Paintings

Tuesday, 13th March at 10.30 am and 2.30 pm and
Thursday, 15th March at 2.30 pm
Fine Chinese Ceramics and Works of Art

Wednesday, 14th March at 10.30 am
Fine and Rare Wines, Spirits and Cigars

Wednesday, 14th March
Modern British Drawings, Paintings and Sculpture

Wednesday, 14th March at 11 am and 2.30 pm at Belgravia
Fine English and Continental Furniture, Bronzes and Sculpture, French Animalier Bronzes and Works of Art, 1830-1930

Thursday, 15th March at 10.30 pm
Important Jewels

Thursday, 15th March
English and Foreign Silver and Plate

Thursday, 15th March at 2.30 pm
Eighteenth and Nineteenth Century Drawings and Watercolours

Friday, 16th March
Continental Furniture, Works of Art and Rugs and Carpets

Monday, 19th March
Important Clocks, Watches and Clocks

Monday, 19th March
Japanese Works of Art

Monday, 19th March
Highly Important Firearms from the collection of the late William Goodwin Renwick—Part III

Monday, 19th March and following day
Printed Books

Tuesday, 20th March
Highly Important Collection of Italian Renaissance Maiolica

Tuesday, 20th March
Important Old Master Engravings, Etchings and Woodcuts

Tuesday, 20th March at Belgravia
Topographical Paintings, Drawings, Watercolours and Prints

Wednesday, 21st March
Old Master Paintings

Wednesday, 21st March at 2.30 pm
Important Dutch, Flemish and German Drawings

Thursday, 22nd March
Fine English and Foreign Silver and Plate

Thursday, 22nd March at Belgravia
English Ceramics

Thursday, 22nd March at 1 pm at 115 Chancery Lane, London WC2A 1PX (Hodgson's Rooms)
Printed Books

Thursday, 22nd March at 2.30 pm
Fine Old Master Drawings

Friday, 23rd March
English and Oak Furniture, Dolls, Costumes, Rugs and Carpets

Monday, 26th March
Fine Portrait Miniatures, Gold Boxes and Objects of Vertu

Monday, 26th March
Thirty-eight Important Miniatures

Monday, 26th March and following day
Good English Illustrated Books

Monday, 26th March at 2.30 pm
Primitive Art

Tuesday, 27th March at 10.30 am
Chinese Ceramics and Works of Art

Tuesday, 27th March at 10.30 am
Indian and Persian Miniatures

Tuesday, 27th March
Fine Continental Porcelain

Tuesday, 27th March at Belgravia
Fine Victorian Paintings

Wednesday, 28th March
Important Impressionist and Modern Paintings and Sculpture

Wednesday, 28th March at Belgravia
Decorative Arts, 1880-1939 including Arts and Crafts, Art Nouveau and Art Deco

Wednesday, 28th March at 4 pm
Important Impressionist and Modern Watercolours and Drawings—Part I

Thursday, 29th March
Twentieth Century Russian Paintings, Drawings and Watercolours and an Important Collection of Futurist Manifestos

Thursday, 29th March at 11 am and 2.30 pm at Belgravia
English and Foreign Silver and Plate and Objects of Vertu 1925-1940

Thursday, 29th March at 3 pm
Impressionist and Modern Paintings and Watercolours, Drawings and Sculpture

Friday, 30th March at 10.30 am and 2.30 pm
Ancient, English and Foreign Coins in Gold, Silver and Bronze

Friday, 30th March
Fine English Furniture, Textiles, Works of Art and Rugs and Carpets

Monday, 2nd April
Printed Books

Monday, 2nd April
Pewter

Tuesday, 3rd April at 10.30 am
Important English Porcelain

Wednesday, 4th April and following day at the Dolder Grand Hotel, Zurich
Coins

Wednesday, 4th April
Fine Seventeenth, Eighteenth and Nineteenth Century English Paintings

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iday, 6th April at 10.30 am

the Dolder Grand Hotel, Zurich

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A pair of Strasbourg pigeon tureens, Paul Hannong period, 30 cm wide

trasbourg écuelle, Paul Hannong period, 24 cm wide

A pair of Niderviller dwarf musicians, 14.5 and 15.5 cm high

rasbourg cachepot, Joseph Hannong period, 22.5 cm

A pair of Strasbourg wild boars, by J. W. Lanz, 19 cm wide, a crayfish box and a snail box, both 12.5 cm, all Paul Hannong period

Sotheby Parke Bernet, New York

980 Madison Avenue, New York, N.Y. 10021 *Telephone:* (212) 879-8300 *Telegrams:* Parkgal, New York

Wednesday, 4th April at 2 pm

On view from Friday, 30th March

IMPORTANT OLD MASTER PAINTINGS

the properties of Mrs. Isabel Renwick Hewitt of New York, Topaze C.A., of Caracas, Venezuela, Mrs. Ann L. Oppenheimer and from the Estate of Miss Paula Uihlein of Milwaukee, Wisconsin and other owners

Benvenuto di Giovanni *Madonna and Child, enthroned with Angels*, 53½ by 33 inches

Illustrated catalogue $4 (by mail $5)
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Sunday, 8th April and following day at 8 pm

MPORTANT NINETEENTH CENTURY EUROPEAN PAINTINGS

ncluding works by Beauquesne, Berne-Bellecour, Bouguereau, Boutibonne, Carolus-Duran, Corot, Dawson, Delfosse, Detaille, Gerome, Harpignies, Henner, Herring, Koekkoek, Latteux, Madrazo, De Nittis, Schreyer, Shayer, Thaulow, Tissot, Ungewitter, Verboeckhoven, Ziem, and other artists

On view Friday, 6th April and following day from noon to 5 pm and Sunday, 8th April from 9.30 am to 12.30 pm

useppe de Nittis, *The Conversation*, 16 by 25 inches

rdo Forti, *The Singers of Pompeii*, 23½ by 38 inches

rated catalogue $3, by mail $4 from Sotheby Parke Bernet Los Angeles, 7660 Beverly Boulevard, Los Angeles, California 90036. *Telephone* (213) 937-5130. logues also available from Sotheby Parke Bernet London, 34-35 New Bond Street, London W1A 2AA; Sotheby Parke Bernet New York, Madison Avenue, New York 10021; and from representatives in Edinburgh, Paris, Zurich, Florence, Munich and Rio de Janeiro.

Sotheby's Belgravia

19 Motcomb Street, London SW1X 8LB *Telephone:* 01-235 4311

Tuesday, 27th March at 11 am

FINE VICTORIAN PAINTINGS

There will be an additional viewing of this sale on
Saturday, 24th March from 9.30 am to 4.30 pm

Catalogues available at £2.50; every lot illustrated (10 in colour)

Dante Gabriel Rossetti, *Retro Me Sathana*, pen and ink, signed with initials and dated July 1848, 9¾ by 6¾ inches

Sir Lawrence Alma-Tadema, O.M., R.A., *Tarquinius Superbus*, signed and dated '67, on panel, 22½ by 15 inches, Opus LI

Sotheby's Belgravia

19 Motcomb Street, London SW1X 8LB *Telephone:* 01-235 4311

Thursday, 22nd March 1973 at 11 am

AMERICAN BIRDS MODELLED BY, AND FROM THE COLLECTION OF, DOROTHY DOUGHTY

the property of the late Miss S. D. Doughty, and sold by order of the Executors

By agreement with Royal Worcester, Miss Doughty was given a finished example of each of the porcelain groups she modelled and the sale comprises eight pairs and two single birds, coloured; nine pairs and three singles in white glost; one pair and a single in biscuit.

The collection is included with further Worcester in a sale of 19th century English Ceramics from all the major factories, including Wedgwood, Minton, Coalport and Derby.

A Cactus Wren on prickly pear, 10¼ inches; fully marked, 1956

BRUSSELS Late 16th century Tapestry Square of Bacchus shewn under a canopy surrounded by swags of fruit and flowers, and supported by a bouquet of leaves, flowers and fruit, with other ornamental scrolls and two contemporarily-clad supporters; the colourful border has fruits, flowers, vine-leaves on a parchment-coloured ground. Circa 1580. Woven in fine and colourful wools and silks, in excellent condition, measures:- 27½" x 26½" (70 cms x 67 cms).

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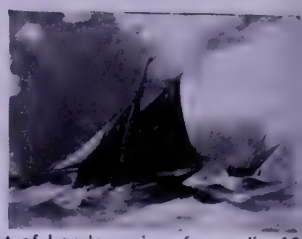

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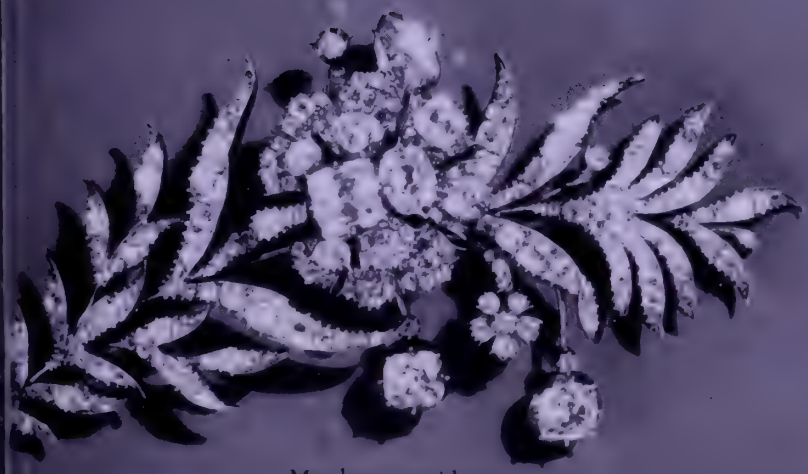

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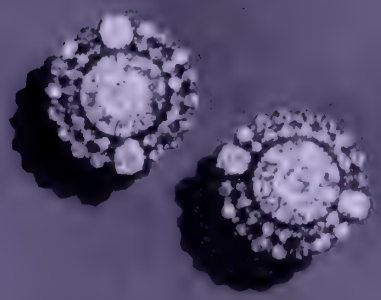

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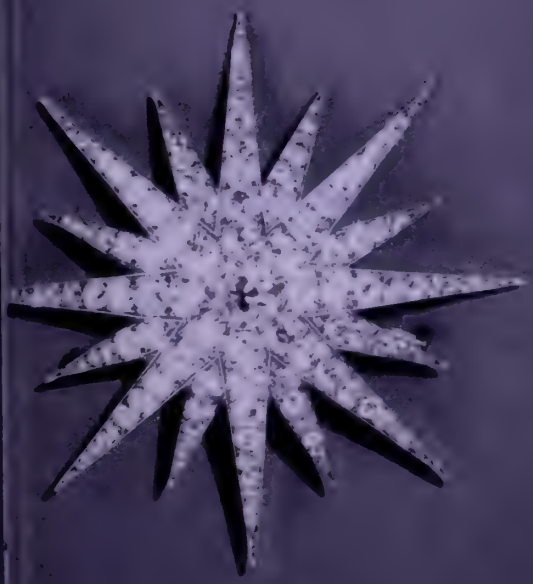

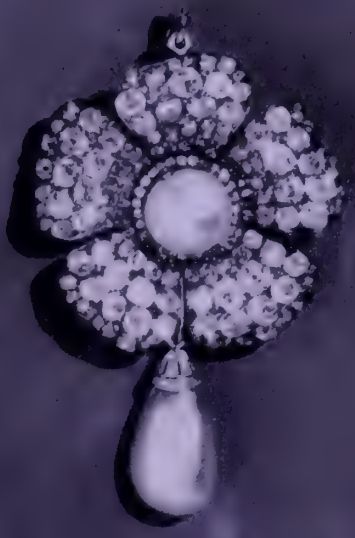

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THIS month in London the Byam Shaw School of Painting and Drawing launches an appeal for £200,000 to provide reasonable studio, workshop, library and lecture space. At the moment space is so short that each student has to work in a cramped area less than a third of the minimum allowed in state-financed art schools, lectures can only be given in the evening and then only in painting studios cleared for the occasion, there is no permanent provision for three-dimensional work, inadequate facilities for printmaking, and no opportunity for maintaining the tradition of evening classes for amateurs.

Originally founded in 1910 the Byam Shaw is still run by practising artists, none of whom even including the Principal is allowed to teach more than part time. It is the only school in Britain outside the state system working at first degree level that is solely dependent on fees for its income. And proof of the quality of its education lies in the fact that half of the students from the United Kingdom are supported by local authority grants; ten of the 180 or so places are given free by the school. But it is the freedom from state control that gives the Byam Shaw its unique strength: its ability to accept students of all ages and any nationality (15 per cent come from overseas), and to discount formal educational qualifications – the only criteria for a place at the school being quality of work, and the degree of commitment shown on interview.

It might be thought that a 'School of Painting and Drawing' is an outdated concept in modern times, though the truth is that the Byam Shaw has been something of a pioneer in new methods of art education, particularly under the late Maurice de Lausmarez, Principal from 1962-69. Nonetheless a strong sense of tradition in the study of painting and drawing remains at the school, and indeed has considerable virtue in its own right now that secure values of any sort are so hard to find.

Yet despite the high standards of professional training received by students at the Byam Shaw, and despite an increased awareness by society of the importance of artists in their own right, it remains likely that many of those graduating from the school will never practise as full-time painters or designers. Does this mean therefore that all those years of training will have been forever lost? Indeed those years will not have been wasted, for such training is always valuable, not only for personal fulfilment, with all that it means for the continued wellbeing of society, but in a wider sense too, at time when the environment, the quality of life, has come to assume such a considerable importance. Two decades and more of art students nurtured by free state education might be at least part of the explanation for one of the minor mysteries of the post-war world – how a small, impoverished and badly battered ex-colonial power like Britain acquired its pop image and invented the mini-skirt.

Defining, for a moment, an artist as: a scholar, writer, architect, actor, musician and dancer, as well as painter and sculptor (or collector or dealer) there can be little doubt that modern society has more need of them than at any other time in the past. This is simply because they provide points of sensitivity in a hugely complicated web of rights, duties, checks and balances, that together comprise late 20th century western society. To change, improve, anything in such a situation is bound to be a slow process: there are no defeats or victories any more, merely concessions or compromises; action, reform, is achieved only through discussion and persuasion, not through violence or force.

It would be foolish to assume that we are in for an era of universal peace and freedom; nothing in the nature of man can lead us to think that. Indeed the very freedoms that are the product of contemporary society hold their own dangers – for where there is no control, there is chaos. On the other hand, in the field of art education, where a benign state offers universal opportunity for aspiring artists to learn their profession, then such a system could so easily and subtly be manipulated to influence not only what people learn, but to what ends they should direct themselves artistically in later life.

At a more individual level, support by the state for artists whilst training, together with the provision of later opportunities for teaching in state art schools, can lead to an artist expecting his living as of right, regardless of society's need for his work. And even to the ultimate arrogance when an artist on being offered opportunities to teach, and thus to make a basic living, refuses these, on the grounds that such practical assistance to younger colleagues interferes with his own single-minded pursuit of his work.

No artist can live totally isolated from society. At the most basic level, the arts have been used as much to glorify and perpetuate a dynasty, or to inspire religious veneration or terror, as to romanticise a landscape or to capture the beauty of a woman. Those artists today who concern themselves on the one extreme with unutterable simplicity, or on the other with a complexity of meaning that virtually defies comprehension, are all in their various ways influenced by the present sophistication of society. Their situation perhaps reaches its most glorious paradox in paintings or constructions so large that they can only be exhibited in a public gallery or museum – the very places that are themselves under attack because of their unyielding and static form.

And so, although tradition itself can be dangerous, especially now when it has become confused with nostalgia, or with a kind of false-sentiment wildly out of place in a dynamic, self-confident age, the existence of a place like the Byam Shaw School of Painting and Drawing has become of more than usual importance. Because its very independence is a guarantee of the freedom of the rest.

Further details can be obtained from the Appeal Director, Byam Shaw School of Drawing and Painting, 70 Campden Street, London W8 7EW.

Château de Dampierre

home of the duc and duchesse de Luynes

IAN DUNLOP

ONE of the most agreeable excursions for the visitor who is sated with architectural splendours and historic associations of Versailles, is to take the road that leads up past the Potager du Roi, over the Heights of Satory and down, by way of Port Royal, into the Vallée de Chevreuse. Here, nestling beneath the gloriously wooded slopes, the Château de Dampierre deploys its courts and gardens in ordered symmetry around the dignified but delightful residence designed towards the end of the seventeenth century by Jules-Hardouin Mansart for the family Albert de Luynes.

It is in general true that the French château declined in importance in inverse ratio to the rise of Versailles. The absolute necessity of being seen at Court and the prodigious expenditure entailed by a courtly life usually reduced the nobleman's estate to a mere source of revenue from which every sou must be extracted. The reign of Louis XIV was not a period propitious for the building of private châteaux.

To this rule the Château de Dampierre is one of the most distinguished exceptions. In the first place it was within easy reach of Versailles and it was possible for the owner to combine his functions at Court with a more spacious existence on his own domain. In the second place, the family Albert de Luynes were not as other courtiers. They have a record distinguished for piety and erudition which does not always accompany ducal rank.

The present Château was built by Charles-Honoré, duc de Chevreuse, grandson of the first duc de Luynes and of Marie de Rohan, through whom the two dukedoms of Luynes and Chevreuse were united; so that ever since the titles have been borne alternately by father and son.

It was through Marie's son, Louis Charles d'Albert, that Dampierre had come into the possession of the house of Luynes. Its appearance is known to us through the drawings of Du Cerceau – a typical renaissance building of the period when the Ile de France was developing a style, typified by Villers-Cotterets, which was simpler than the ornate extravaganzas of the Loire valley. Occupying the same site as the present Château, it afforded a pleasant grouping of pavilions and *poivrières* which overlooked, to the south, a delightful peninsular garden enclosed by long colonnades.

Louis Charles married a Séguier. She was a niece of the Chancellor of that name and was a most remarkable woman. She had the choice, not un-typical of her age, between becoming a Carmelite and becoming a Duchess. She chose the latter, but one suspects that her little Château de Vaumurier – suspiciously close to Port Royal – bore more resemblance to a convent than to a ducal mansion. In her writings she declared that 'rank, beautiful houses, riches, pleasures, honours, power and authority should be regarded as so many obstacles to salvation'. She tackled them all, but the record of her life gives no reason for doubting her sincerity.

It was left to her son, Charles-Honoré, who married Jeanne-Marie Colbert, daughter of Louis XIV's great minister, to undertake the rebuilding of Dampierre. Charles-Honoré, duc de

Forecourts and office wings from the front terrace.

2. Offices and stables to west of forecourt.

Chevreuse, a friend of Fénelon and a patron of Port Royal, is sketched for us by Saint-Simon: 'endowed by nature with plenty of wit . . . with a taste for concentration and an aptitude for work and for all forms of science'. It sounded the key note of the family's history.

Early in the 1680s the old château of the Lorraines was pulled down and Mansart and Le Nôtre were called in to design a house and park in the newest style. The most obvious viewpoint from which to admire their achievement is from the green slope opposite the main entrance gates. From the altitude thus gained one can look down into the complex of courtyards and be conscious of the ground plan as well as the façades. The house has a dignity imposed by its size and a charm derived from its simplicity. For Mansart, while giving it all the grandeur and poise of one of his palaces, has decorated the façades in the homely local tradition, picking out string courses and architraves in brick so as to form a grid-like pattern of warm and mellow red across the honey-coloured stone of the façade. The same effect can be seen at the nearby Pavillon de Becquencourt, now a part of the Dampierre estate, at Pontchartrain and Neuville.

An interesting feature of the entrance front is the preservation of the moat and the incorporation of turrets in an otherwise purely classical façade. If we compare Dampierre with one of its English contemporaries – Belton for instance – we are struck by the complete absence of fortification in the latter.

On the garden front Mansart has been a little less successful. He has obtained a more princely effect for the central portico by surmounting the cornice with a balustrade and urns, but he has not made his customary use of pavilions at the extremities of the façade, the roof-line of which thus becomes a trifle monotonous. On the east front, however, he has introduced a welcome note of variety, for while the basement forms an uninterrupted line, the two upper stories are deeply recessed in the centre so as to create a delightful terrace at first floor level from which the prospect of the east gardens could best be appreciated.

If the exterior of Dampierre is still very much as Charles-Honoré left it, the interior reflects, for the most part, the taste of his grandson and successor. Charles-Philippe, duc de Luynes, has left us, in seventeen volumes, an account of the Court of Louis XV which is as informative, if not so readable, as that provided by Saint-Simon of the Grand Monarque. Luynes was well placed to observe the life at Versailles, but his position was one of detachment. Having been left a widower by the death of his first wife, the Princesse de Neuchâtel, he married secondly Marie Brulart de la Borde, who was made, in 1735, Dame d'Honneur to Marie-Leczinska, and remained her devoted companion and friend for the rest of her life. Together with her husband and her brother-in-law, the Cardinal de Luynes, and

the President Hénault, they formed the essential entourage of the Queen.

A fine portrait of the Cardinal by Van Loo hangs in the first Salon on the ground floor. He was a man of genuine, if simple, piety and of an endearing absence of mind. His sermons were directed with unerring aim at the vices of the Court, which were probably the only vices known to him. The standard of behaviour in the Chapel at Versailles certainly left much to be desired. Madame de la Tour du Pin describes how the ladies of the Court who followed the Queen to Mass were met at the doorway of the Salon d'Hercule by their laquais, armed with huge red velvet sacks fringed with gold. As soon as the Royal Family had entered, they dived into the galleries to right and left of the Royal Closet and scrambled for the seats nearest to the King. Their laquais then arranged the velvet sacks about their knees and feet and tucked their trains beneath the pews. By the time they had opened their Missals the Celebrant had usually reached the Gospel.

It was this sort of conduct which moved the Cardinal de Luynes to eloquence: 'How is it that luxury follows you to the very steps of the altar? How is it that these cushions and sacks of velvet covered with fringes and tassels precede your arrival at the Temple of the Lord?' Unfortunately, having composed this tirade for the Court, he read it, in a moment of total abstraction, to an entirely bucolic congregation. 'Quittez, quittez ces habitudes somptueuses!' he urged the bewildered peasants, who were as innocent of the irreverence imputed to them as they were ignorant of the articles described. The story got around, Madame Campan informs us, and so amused the Court that titled ladies used to get up early to go and witness these strange miscarriages of zeal.

Ousted from the King's affection by a series of mistresses and utterly eclipsed by Madame de Pompadour, Marie-Leczinska counted for little or nothing at Versailles. Although she was treated with an almost universal respect, ambitious courtiers could afford to ignore her completely. One of her greatest pleasures was to visit her friends in the relative informality of their own home; and it is not at Versailles, but here at Dampierre that we can best recall the memories of this unhappy Queen.

It was no doubt in order to provide accommodation worthy of her that the redecorations were carried out. The first Salon, occupying the central position on the entrance front, opens into the second, whose windows overlook the gardens. It has been given a magnificent white and gold decor in the style of the early reign of Louis XV. Its harmonious lines and crisply precise details are worthy of the chisel of the great Verberkt. The four medallions represent the progress of a hunt; they recall the medallions in the Cabinet du Conseil at Versailles. Pierre Verlet considers it possible that these panels were

3. The Château from the garden front.

originally made for the pavilion on the island and later transferred to the Salon. Over the chimneypiece on the east wall is a bust of Louis XV presented by Marie-Leczinska.

The room is one of the most perfect and pleasing of its kind in France, and is filled with contemporary furniture in the most remarkable state of preservation. Louis Gillet might have been sitting here when he wrote his celebrated description of *le style Louis XV:* 'les formes s'arrondissent les coins disparaissent et sont remplacés par des courbes moins sevères et plus attrayantes . . . tous les meubles, tour à tour, épousent les mêmes lignes ondoyantes et se mettent à suivre le mesure aimable donnée par le maître du choeur'.

From the Grand Salon one looks down an enfilade of rooms which formed the Queen's Apartment. This was a perspective beloved of the Grand Siècle – a doorway framed in a doorway framed in a doorway. It is best seen with the mid-day sun streaming in through the tall windows, picking out the crimson fold of a curtain or the gilt scroll of a console table and casting its pools of checkered light upon the polished parquet.

The first room is the Queen's Bedroom. The balustrade which used to insulate her bed has been removed to become the altar rail in the Chapel, and there is today no bed in the alcove. But the decorations of the room, with its beautiful overdoors by Boucher, are probably just as she remembered them. Some of the chairs, too, retain their original upholstery.

When away from the intimidating presence of the King, with whom she usually only communicated by letter, Marie-Leczinska enjoyed an easy and happy relationship with her children. The duc de Luynes describes how she would ensconce herself in the *ruelle* – the space between the bed and the balustrade – with a group of her family and friends 'et la conversation est extrêmement gaie'. It is as a scene for just such a conversation piece that we should see this room. To assist our imagination there are some fine examples here of the 'fauteuil parleur' equipped with a softly upholstered elbow rest at the back for the gentlemen to lean on. These chairs, which could also be used by spectators

4. Van Loo. ***The Cardinal de Luynes.***

5. Carved panelling in the South Salon.

who wished to overlook a game of Cavagnole or tric-trac, are sometimes known as *voyeuses*.

The corner room of the ground floor suite was given a new function in the nineteenth century. Its walls are hung with velvet, heavily embroidered with fleur-de-lis, dating from the reign of Louis XIV, and a silver statue made by François Rude in 1843 of the young King Louis XIII has pride of place in the centre of the room. Since it was to him that the family owed its fortune, this act of homage is not inappropriate.

Charles d'Albert, the first duc de Luynes, had started as a page to the comte du Lude, but had caught the eye of Henri IV who placed him in the household of the Dauphin, the future Louis XIII. Here he acquired the art of training grey shrikes to fly at sparrows, and this junior form of falconry became the chief amusement of the young Prince. Charles d'Albert became his favourite companion and from companion he progressed to confidant and from confidant to confederate. In April, 1617, they planned together the assassination of Concini, the all powerful favourite of Marie de Medicis. From then on the fortune of the family was made, and has been carried with distinction ever since.

In the Dining Room, which occupies the greater part of the west wing, we have the most important survival of the original interior decoration. It is the *style Louis quatorze* at its best and recalls some of the work done by Mansart and Le Pautre at Marly towards the turn of the century. It is a model of dignity and simplicity. Here is no flourish of architecture, no surfeit of ornamentation with which some banqueting halls assail us, creating thereby a premature sensation of indigestion and satiety. Here the whole effect is built on the contrast between the large, plain surfaces of the walnut panels and the delicate restraint of the gilded ornament. It is as if the art of interior decoration had been deliberately set to play second fiddle where the art of gastronomy was entitled to pride of place. Two full-length portraits, perhaps the finest in the house, of Gaston d'Orléans by Van Dyck and of Claude de Bullion by Philippe de Champagne provide all that is needed to complete this decor.

As was the custom in those days, the kitchens were originally

6. Enfilade of the Queen's apartment from the South Salon.

suite. They are clearly by the same hand and are executed in a high relief.

Some of the most beautiful furniture at Dampierre is in these rooms, as in the Queen's apartment below them. In particular there is a double-ended bed in the room reserved for the King's aide-de-camp. It is almost identical with one made by Georges Jacob, now in the collection of Prince Ruprecht of Bavaria at Nymphenburg. Of this bed Pierre Verlet writes that it was 'probably made to set against a wall and then decorated with a baldachin "à l'italienne"'. The Dampierre bed exactly illustrates his point. Remarkable also are the chairs *en cabriolet* of about the same date now in the Queen's Bedroom. They closely resemble one by Julienne and Aguette in the Bibliothèque de l'Arsenal and retain their original covers in petit point, beautifully preserved.

This furniture is, of course, from the reign of Louis XVI and recalls the last glories of the *ancien régime* here under the duchesse Elizabeth de Laval. The Revolution put a stop to her gaiety. On the 24th January, 1794, the Duke and Duchess and their daughter, the vicomtesse de Montmorency, were arrested at Dampierre and taken to the prison des Anglais. Before their departure they arranged with the *régisseur* to send a daily provision of venison and other game. It is said that their gaoler reserved most of this for his own use and was so reluctant

outside the main Château in the west block of the offices. The food was conveyed by means of an underground passage which passed beneath the bridge across the moat to a little room outside the Dining Room where it was re-heated before being served.

The staircases, very much in the Grand Style, with huge urns painted in *trompe l'oeil* by Picot, lead us to the first floor. From the landing a door opens into the Chapel, a heavy, sombre room, deeply carved and richly painted, against which Bouchardon's ivory figure of the crucifixion stands out in almost startling contrast. Here we are forcefully reminded of the profoundly religious character of so many of the inhabitants of the Château.

In the south and west suites of the first floor are the rooms traditionally assigned to the King. Two of the original overmantels have survived, one in the Salon, nearest the Chapel and one in the Anti-chambre du Roi at the other extremity of the

7. First Floor Salon. Bas-relief overmantel.

8. Bedroom of the King's aide-de-camp. Double-ended bed.

to see the source of such princely perquisites exterminated that he protected them. Whatever the truth of this, they never went to the guillotine and after the fall of Robespierre they were allowed to return to Dampierre. They had not emigrated and in consequence their estates were never confiscated and remain in the possession of the family today. A further century of distinguished history was reserved for the Château de Dampierre.

The nineteenth century, in fact, produced the greatest of this illustrious line. Born in 1802, the duc Honoré de Luynes was one of 'that race of rare men who realised, even before 1789, that henceforth to be a *grand seigneur* could mean only to be a great citizen'. Married at the age of twenty to a daughter of the marquis de Davinet, he had the misfortune to lose her two years later, when their only son was still in his cradle. Not long after he lost his beloved brother Pol de Chevreuse – 'mon saint frère', as he used to call him. This double tragedy helped to orientate him towards a life of intellectual study. As artist, scientist and antiquarian, he soon achieved a considerable reputation and it was he who was charged with the classification of the new Egyptian and Greek acquisitions of the Louvre. Inspired by Berthier's *Traité de la Chimie,* he set up a laboratory at Dampierre and wrote an important monograph on the founding of steel. He also began a *Cabinet d'Histoire Naturelle* of the fauna of the vallée de Chevreuse.

Dampierre thus became not only his home –'sa résidence de prédilection' – but his workshop, and between 1840 and 1843 the house was thoroughly restored by the architect Félix Duban. The adaptation to nineteenth-century use involved certain radical internal reconstructions. The most important of these was the creation of the vast Salle de la Minerve, occupying the space immediately above the two salons of the ground floor. It was a bold conception: a high, vaulted space in the centre with a narthex at either end crossed by a gallery supported on Caryatides. Each of the two side walls was treated as a huge semi-circle destined for the great murals ordered from Ingres, *l'Age d'Or* and *l'Age de Fer.* Of these the first, in which the painter shows himself able to manage a composition on a monumental scale, is the only one to come near to completion, for Ingres appears to have behaved shabbily towards his noble patron. He obtained the

. Louis XVI chair in the Queen's Bedroom.

condition that no one should enter the room until he had finished. He then set up his own studio in it and went on with work for other clients in the Duke's time. When this was discovered, the artist was dismissed and posterity deprived of what might have been his masterpiece.

Against the mural *l'Age d'Or* was set Simart's statue, in ivory and silver-gilt, of Minerva, from which the room takes its name. It was a work of antiquarian reconstruction, for the original, made by Phidias for the Acropolis, disappeared in the fourth century and is only known from the description by Pausanias. Simart's work was exhibited in the *Exposition Universelle* of 1855 and caused a sensation. A little earlier the Duke had purchased the statue of Penelope Asleep by Jules Cavalier, which is now in the vestibule.

Honoré de Luynes was a man comparable in some ways to his contemporary the duc d'Aumale. Both were collectors of note, and both cut distinguished figures in the world of art and letters. Both also attained to that greatness of character which has been refined by suffering. There is a typical anecdote told of Honoré de Luynes by his biographer Guigniaut; it shows him during an outbreak of cholera in Picardy, where he owned estates, kneeling at the bedside of a dying peasant, keeping the flies off her. His death also was worthy of his life. It was when giving personal assistance to the wounded after the battle of Mentana in October, 1867, that he caught the illness of which he died. He was prevented thereby from assisting at the wedding of his grandson to Yolande de la Rochefoucauld, but he sent them his last message of goodwill. 'Je ne désire pas', he wrote 'que les traverses leurs soient inconnues. Ce sont elles qui forcent l'âme de considérer et d'affronter les réalités de la vie'. He died a few weeks later on his sixty-fifth birthday.

His advice was only too timely, for three years later the young Duke – 'artiste aussi délicat que soldat valeureux, a la fois grand grand seigneur et fin lettré' – was killed at the battle of Loigny.

At Dampierre the stricken widow found a retreat in every way qualified to house her grief. The long tradition of piety and charity which centred upon the Chapel upheld and comforted her. Dampierre became, in the words of Hyppolite Buffenoir, 'the splendid monument in which was cherished the beloved memory of a husband to whom his widow wished to remain faithful even beyond the tomb. Nothing was changed, so that the memory of their father could be kept alive for the children'. Nothing has been changed since.

10. Salle de la Minerve. Simart's statue against Ingre's mural *l'Age d'Or*.

Edward Webb (1805-1854)

an artist and his journals

DENIS THOMAS

WHEN a group of small watercolours by Edward Webb were shown at the Manning Galleries in London early in 1971, it was probably the first time this attractive member of the David Cox circle had made any substantial public appearance since his lifetime. His descendants have treasured the albums and portfolios which have come down to them (the family is rich in artistic achievement to this day), holding Edward Webb in regard as much for being the father of the successful Victorian architect, Sir Aston Webb, as for his own watercolours and drawings.* Otherwise, his work was known to a relatively small handful of collectors and his career was an almost total blank. Thanks to the interest aroused by the Manning Galleries' exhibition, however, and to the survival of several volumes of Webb's daily journal which I have been privileged to study, it is now possible to set him in his place among the group of talented amateurs and minor artists who worked in the glow of that benign genius, David Cox.

He was born on 5th July, 1805, the fifth child of Charles Tarr Webb, a well-to-do manufacturer of ceremonial and military braid at 48 Piccadilly, on the corner of Albany. Two of his brothers grew up to the same business and another brother, John, became a Bond Street art dealer of repute. Edward was sent to Westminster School, but was taken away at the age of 14 and indentured to John Pye, the engraver. The reasons for this move are not clear, but it seems likely that poor health (Webb was never physically robust) and the beginnings of a talent for art had much to do with it. Webb served a seven-year apprenticeship with Pye, who emerges from his journals as a humane and considerate master who more than once spoke up for Edward in dealing with his formidable father – the 'Governor', as his son called him.

When his seven years were up Edward contracted with Pye for a further twelve months, at a salary of 100 guineas a year. His father allowed him free board and lodging over the shop (he had his charitable side, it seems), and in this way Edward achieved, at the age of 23, a modest independence. He became one of Pye's best engravers and was entrusted with many of the plates which Pye produced for the annuals, pocket books and publications of the day, including some notable prints after Turner. Though his heart was never in his job ('It was no kind destiny that made me an engraver,' he complains in his diary on the twelfth anniversary of his indenture) he was glad of the guineas this drudgery brought him; and once he had begun working from home, rather than under Pye's constant supervision at 42 Cirencester Place, he cheered up considerably.

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As an artistic young man living relatively well in the centre of London, Webb found himself drawn – largely through Pye's introductions – into the world of dealers and print-sellers, etchers and engravers, publishers and artists, who made up the flourishing art business of the time. Exposure to other men's work, however, tended to undermine what little self-confidence he possessed. The opening entry in the first of his journals describes a visit to John Sheepshanks, the famous collector; but the sight of 'the best works by the best masters in their most beautiful impressions' fills him with despair. Though he resolves to throw off his inertia and 'be enthusiastic', he wakes up next morning with his 'energies and desires as flat as ever'. He shared Pye's view (asserted in Pye's book, *Patronage of British Art*, 1845) that

1. Edward Webb. *Self-portrait*. Pastel, 15 × 11 inches.

2. Edward Webb. *Cottage at Bettws y Coed.* Watercolour, $5\frac{1}{2} \times 9$ inches Webb made short sketching tours of Wales, accompanied by David Cox, Jnr., in 1837 and 1840.

engravers in England were unjustly denied their true status in the world of the arts; and perhaps partly for this reason he fixed his thoughts on achieving success in watercolour.

He first took lessons from Copley Fielding, but without much encouragement. Reporting in December, 1824, on a visit to Fielding, who had asked him to bring some work with him, he writes: 'The sketches he seemed better pleased with than the drawings . . . I suppose that the improvement I made was not such as he could have wished, and he did not feel comfortable in taking so much money for lessons which I did not make sufficient use of'.

But if Copley Fielding could not kindle young Webb's talents, David Cox could. He evidently came into Webb's life in 1828 through Pye, an old friend of Cox (they had been boys together in Birmingham). 'Frank, honest, benevolent Cox', as Webb calls him, made him welcome whenever he called at the comfortable house in Foxley Road, Kennington, where Mrs. Cox served toasted cheese and tea while they looked at drawings. Cox seems to have been nearly always encouraging, and from time to time enthusiastic, about Webb's drawings. Cox had lately returned to London from Hereford with a small competence, but teaching was still an important part of his livelihood. Though he was by now a seasoned exhibitor, Cox grew increasingly flustered as each exhibition grew near. Webb and Pye, calling on him at such a time, found him in a highly nervous state. He asked Pye, placing his drawing on an easel, 'Will it do?' 'Do? Yes, it's right well,' Pye answered. Said Cox: 'I am glad to hear you say it – it's quite a relief to me. I am quite wearied with anxiety'.

3. Edward Webb. *Bridge with figures, near Snowdon.* Watercolour, 7×10 inches.

4. **Edward Webb.** ***Towpath on the Thames.*** **Watercolour, 4½ × 6½ inches.**

Webbs own work dating from this period is still somewhat juvenile and stilted. Albums of his later watercolours in the possession of the family do, however, contain many Cox-ish examples; though the technique is often less that of David Cox than of his son, David Cox Jnr. Webb's visits to Kennington soon came to include a call on David (as he is invariably known in the diaries), who lived in a cottage in Cowley Terrace, and the two young men became friends. Webb was hardly less anxious for David's good opinion of his work than for Cox's himself, and several times in the diaries he acknowledges his friend's help and advice. They took themselves off on various sketching tours together: twice to Wales (1837 and 1840), once to Scotland (1834) and in 1841 to Sevenoaks, where they drew Knole and the park. Having in 1829 moved himself from 48 Piccadilly to live with his mother and sister in the family's country house – Park Hill, Clapham Common – Webb began to travel about England with increasing freedom. He became a frequent visitor at the home of William Parrott in Aveley, Essex. He also made visits to Paris (with Pye) and Brittany, where the light and architecture seemed to have a special appeal for him. His watercolours of French subjects have a distinctive clarity of wash and line and reveal a mastery of grouped figures drawn in bright but sympathetic tones.

Though he never seemed to muster enough self-confidence to exhibit his drawings publicly, he sold them when he could, mostly to friends and members of the family and sometimes to help a local charity. On one occasion he joined with David Cox Jnr. and David Hall McKewan in putting up a number of drawings to be sold by lottery. This exercise, organised by his doctor friend and patron Henry Hayward, was a modest success: there were more subscribers than drawings, and Webb made £9. 19s. 6d.

The dashing efforts of McKewan, one of Cox's more successful pupils, quite demoralised poor Webb. Typically, he regarded his own drawings as the worst of the bunch, and felt sorry for his brother Henry who had won four of them. No less characteristically, for the last fifteen years of his life he kept a careful record of his drawings by date, subject and price. Many of them are entered as 'Sold' though it is not always clear who the buyers were. As many others, marked 'Present', were presumably given away. The highest price for a single drawing appears to have been £2. 10s. 0d. An inventory of twenty drawings 'sent to Liverpool in the care of Mr. H. A. Evans' in May, 1850, totals £33. 17s. 6d.

The subjects cover Webb's journeys and interests: North Wales (the 'Cox country'), Scotland, Devon, Arundel, Tintern, Winchester, Carisbrook, Bolton Abbey, Eton and Windsor, Tonbridge, views on the Thames and Medway, Folkestone and Dover, Oxford, Hever, scenes in Brittany and Normandy. Though Webb certainly visited most of these places, it is possible that some of his subjects may be second-hand: the diaries refer several times to his copying other artists, notably Cox and Copley Fielding.

Webb was an enthusiastic gallery-goer, and missed few of the London exhibitions. In the diaries he passes brisk judgments on the work of some of his contemporaries. At the Old Water Colour Society's Exhibition in 1832 he finds Charles Fennel Robson 'woolly, flat and unnatural in colour'. Turner's Italian landscape at the Royal Academy that year is more to his liking: 'Thrilling, soul-absorbing, grand poetical representation'. Wilkie he finds 'daring and ambitious'. Leslie pleases him with his 'captivating innocence and refinement of expression'. In 1850 he finds Millais' paintings 'a farce in reference to high attainment in Art'. He passes mildly critical judgment on his friend David's watercolours at the New Watercolour Society's exhibition in 1841 ('some were rather heavy') and on another occasion reproaches him for his Watteau-esque costume studies ('re-animating a dead corpse').

At Artists' Converzatione meetings held at the Freemasons' Tavern he is shown drawings by William James Muller, which appeal to him greatly, and by 'a young man named Boys, very clever'. He remarks on such promising artists as 'young Cooper

5. Edward Webb. *House and trees, with figures.* Watercolour $8\frac{1}{2} \times 6$ inches.

the cattle painter' and William Henry Hunt, 'very numerous i blackguardly rustic, boys, girls and old men; all sold'. He als admires Samuel Prout, whom he came to know well and fron whom he took lessons. The young Landseer tells of a meetin with Wellington, which Webb duly reports in his diary: 'A perfect old woman,' Landseer tells him, 'very anxious to show that his vigour was not abated by climbing three stairs at a time when addressing you poking you in the chest with his fis enough to throw you down, using very plain language . . .'.

National events find a place in Webb's daily narrative. H joins the crowds hastening to Westminster on the night of 16t October, 1834, to watch the Houses of Parliament burn – 'Th effect of contrast produced by the cold moonlight over the horri red glare of the flames and smoke was grand' – and goes back nex morning to make a sketch. On the young Queen's coronatio day he is thankful to stay at home (having a few days earlie snatched 'a greedy glance' at her and confessed himself 'dis appointed'). The death of Constable in the same year, 1837 affects him: 'though not a young man, cut off in the enjoymen of health after an hour and a half's illness'.

The world, indeed, continually breaks in on Webb's privat life and ruminations. Conscious of his inadequacies where hi thrusting family are concerned, he seems to have turned to art a his social and professional lifeline. His encounters with promin ent artists are faithfully recorded, and their words of wisdom se down in his small, neat, engraver's hand. One such entry must do duty for the rest: on Friday 6th February, 1835, Webb writes, h

'looked in at Prout's, found him seated over the fire with bilious headache, not a pencil or board or any sign of work though when suffering from one of his frequent attacks c

6. Edward Webb. *Village tower and cottages, France.* Watercolour, 9×11 inches.

7. Edward Webb. *A French courtyard.* Watercolour, 16 × 20 inches.

haemorrhage he is generally to be found drawing. We talked a little about Art and Artists. He spoke of Mr. (John) Henderson and Dr. Monro being Turner's first patrons. Henderson gave him a commission for 6 drawings at 10/6 each. He only did four, for being exceedingly admired, commissions came in fast and his prices rapidly rose. He was then 30 years of age. He seems in his works to have absorbed all former modes of Art. (John Robert) Cozens was a contemporary and would have been a great artist. But Girtin, had he lived, would have surpassed them all . . .'.

The diaries are rich in passages which express a painter's eye or detail. He describes the Welsh peasants at Bala lake, 'coming in at all quarters, on foot, on horseback, side-saddle and pillion, in best beaver hats carefully covered over with silk handkerchiefs and in warm dark dresses'. And he recounts an anecdote told him by Cox about Landseer's dog picture exhibited at the British Gallery in 1835. Webb having regretted that Landseer has not shown the dog's eye, Cox tells him: 'The proprietor of that dog, an Irish bloodhound, was bringing him up to town for Landseer to paint when he jumped from the window of a room in which he had been put, and was killed. He was immediately brought to Landseer; his dead limbs, not yet cold and stiff, were arranged; and the picture was finished in two days'.

The affection and respect which Webb felt towards David Cox

. Edward Webb. *Monteuil, near Versailles.* Watercolour, 8½ × 11½ inches, inscribed May 1851.

9. Edward Webb. *Amboise sur Loire*. Watercolour, 9½ × 14½ inches, inscribed 5th July 1852.

can be felt in every entry in which his name appears. In the cosy kitchen where there were so many fine things to look at, so much good talk to enjoy, Edward Webb felt happy and at home. From watching Cox at work he was able to note that 'he uses for his upper clouds in fresh skies Vandyke Brown, which makes very warm cloud – in his first lay for shadows of trees, foreground etc. a little Burnt Sienna, and he will use a little of it with Burnt Umber'. He tells one story in particular which sums up the endearing modesty of character which sets Cox apart. On 1st April, 1834, Webb records that he bought a John Varley, framed and glazed, for six shillings. Cox, when Webb told him, exclaimed in despair: 'Then I had better ask five shillings for mine!' A few days later Webb saw Cox at Christie's immediately after a drawing of his had been knocked down for £4. 'Oh, I hid my head,' Cox said, 'for I was ashamed of it. I wonder who could give so much for it . . .'

Webb remained a bachelor until he was nearly forty, and in June, 1850, left England with his wife Anna and two young children to live in the Rue Neuve, Versailles. The dreaded 'Governor' had died in the previous year, and Webb was now in possession of his share of his father's fortune. Tragically, following delivery of a baby boy three months after leaving England, Webb's wife contracted an infection and died. Plunged into grief, and with three small children on his hands, Webb found some solace in drawing and sketching. His work of this last period, though uneven in quality, suggests he had at last come to terms with himself as an artist. But it was too late to help him towards the success for which he had always longed. His own health, ever an anxiety to him, deteriorated steadily. The attentions of a hydropathic physician (Dr. James Manby Gully later to achieve notoriety in the 'Balham Mystery') did nothing to help. He died at Malvern on 4th October, 1854.

10. Edward Webb. *A sow and her litter*. Pencil, 4½ × 7 inches.

The insignia and civic plate of the City of Bristol

Part 1: the insignia

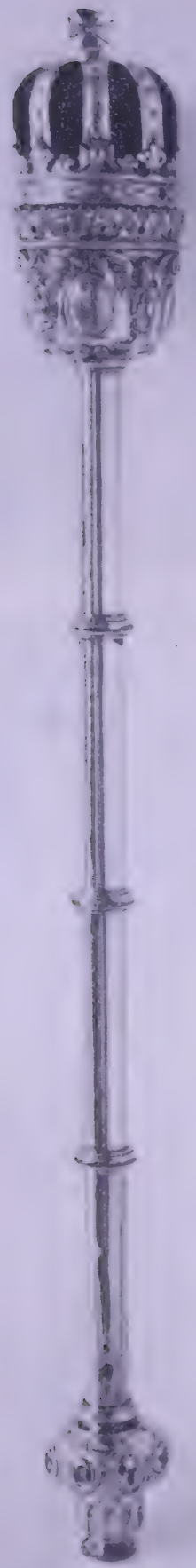
CHARLES OMAN

THE sexcentenary of the granting of a charter to Bristol, constituting it a county in itself, is a suitable occasion for reviewing its treasures. The subject has only twice before been discussed at any length: firstly by Llewellyn Jewitt and W. H. St. John Hope[1] in 1895 and again in two articles by Leonard Willoughby in *The Connoisseur*[2] in 1909. Jewitt died before he had completed his work and St. John Hope did not discover all the gaps which he had left unfilled. Willoughby admits that he had done no original research but provided better illustrations than had previously been available.

One of the deplorable features about the Bristol insignia is the manner in which pieces appear and perhaps afterwards disappear, without leaving any trace in the official records. The history of the maces is typical of this. Since Bristol received its first charter in 1217 it would have been in order for the mayor to have had sergeants-at-mace before the granting of the extra privileges in 1373. Our first certain information is an illustration in Robert Ricart's *The Maire of Bristowe is Kalendar* (colour plate) which shows the swearing-in of the mayor at Michaelmas, 1479. Eight sergeants are visible and are carrying maces which, although ornamental, still show traces of their evolution from the earlier war-maces. The number of maces remains the same: six being originally allocated to the mayor and two to the sheriffs.

It is not known when the maces shown in Ricart's Kalendar disappeared. They may have lasted until the time of Cromwell who ordered that all civic maces should be replaced by ones carrying the arms of the Commonwealth. A wooden memorial tablet to Sir Robert Yeaman, mayor (d. 1669) in the church of St. Mary Redcliffe has carved replicas of six maces; mean affairs without the customary crown surmounting, which suggests that the Commonwealth maces remained only slightly altered after the Restoration and were discarded only in 1722 when they were replaced by those now in use (No. 1). On 20th June in that year the Council ordered that the maces should be 'made larger and of better fashion' and entrusted the work to a local goldsmith, George Adams, who was paid £94. 15s. 0d. They have the customary crowned head under which is an engraved plaque with the Hanoverian Royal Arms rather poorly executed in imitation of the Caroline ones from which they were doubtless adapted. By this date most important towns had a great mace, but there is no certain evidence that Bristol ever had one. The only hint of one appears in the description in the *Kalendar* of the visit of Queen Elizabeth I on 14th August, 1574, when it is mentioned that 'Mr. Maior delyvered the gilt Mace unto her Maiestie, and she presentelie delyvered it to him againe'.[3]

1. Two maces made by George Adams in 1722 and the Water-bailiff's mace made by William Williams in 1745. Lengths, 31 and 30 inches.



2. The Chamberlain's (now Treasurer's) mace. Gilt-metal, Charles II period. Length, 17¾ inches.

If the lack of a great mace is remarkable, Bristol can show a mace for the City Chamberlain (No. 2) who did not usually receive this distinction. It is only of gilt metal and has a head decorated with the civic arms and the chamberlain's purse. It has an eight-arched crown but there are no royal badges since the chamberlain derived his authority only from the mayor. It must date from the Restoration period and is now allocated to the City Treasurer.

The mace of the Water-bailiff whose duty was to maintain the City's admiralty jurisdiction, takes the customary form of an oar (No. 1, centre). It bears the hall-mark for 1745 and the mark of William Williams. It is not known whether it had a predecessor although some lesser ports than Bristol had one by this date.

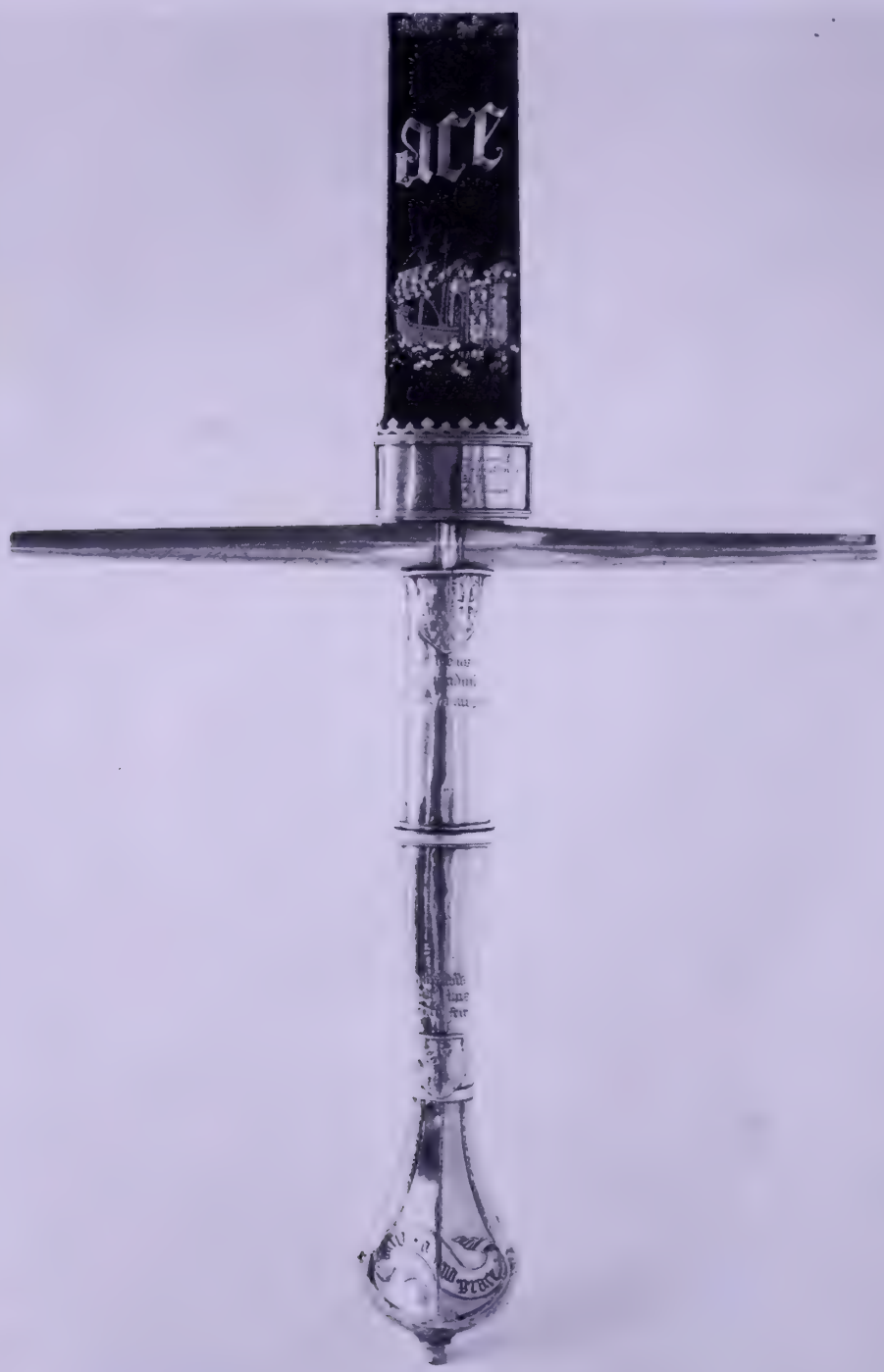
Where the insignia of Bristol is superior to that of every other British city is in the number and distinction of its swords. In the later Middle Ages the grant of a sword was usually mentioned in a charter, but this is not so at Bristol. It can only be supposed

Colour plate
The inauguration of the mayor of Bristol, from Ricart's *Kalendar*, 1479.

3. The Mourning Sword, second half of the fourteenth century, sheath sixteenth and seventeenth centuries. Length, 38¾ inches.

that Bristol, like London, already had one before this became customary. This does not explain why Bristol has four whereas other places had to make do with one. Ingenuity had to be exercised in inventing occasions on which each could be used, since they were never borne simultaneously. The earliest is the Mourning Sword (No. 3) which was used only on the occasion of the death of a sovereign or the funeral of a Lord Mayor who had died in office. This particular sword could date from the granting of the 1373 charter, since the pommel is set with a medallion, once enamelled, of the Royal Arms as used by Edward III together with the cross of St. George. On the other side are the civic arms. The sheath is covered in black velvet, and one of the lockets, or ornamental bands, is decorated with a skull and cross bones and inscribed *STATVTVM OMNIBVS SEMEL MORI* and on the other side *JOHN KNIGHT Esq MAIOR ANNO DOM* 1670. All the others can be ascribed to 1594 since they are manifestly by the same hand which decorated the Lent Sword (see below). The upmost is embossed on one side with a representation of Queen Elizabeth I enthroned and has on the other side her Royal Arms. The remaining ornamental bands and the chape are embossed with conventional foliage. Some of the ornamental stars are original.

The Pearl Sword (No. 4) was described in detail by Mr. John Hayward a few years ago (*The Connoisseur,* March 1956), so that it can now be dealt with summarily. An inscription on the hilt records that it was given in 1431 by Sir John de Wellis[4]



4. The Pearl Sword, late fourteenth century (sheath 1953). Length, 3[illegible] inches.

5. The Lent Sword, late sixteenth century. Length, 39¾ inches.

Grocer and Lord Mayor of London. Mr. Hayward, however, points out that it bears the arms only used by Richard II. It was always a processional sword since the decoration is arranged so as to be seen when held erect. Mr. Hayward suggests that it may have been used by the Lord Mayors of London and that Sir John may have presented a more fashionable one, retaining the old one. The illustration shows the sheath made in commemoration of the coronation of Queen Elizabeth II, which has the arms of Bristol decorated with pearls. The previous one had none.

Next in date comes the Lent Sword (Nos. 5 and 6) which was carried before the judges at the Lent assizes. Its history is straightforward since the pommel is inset with a plaque with the shield of St. George and the date 1583. On the other side are the arms of Queen Elizabeth I. This is not, however, the exact date since

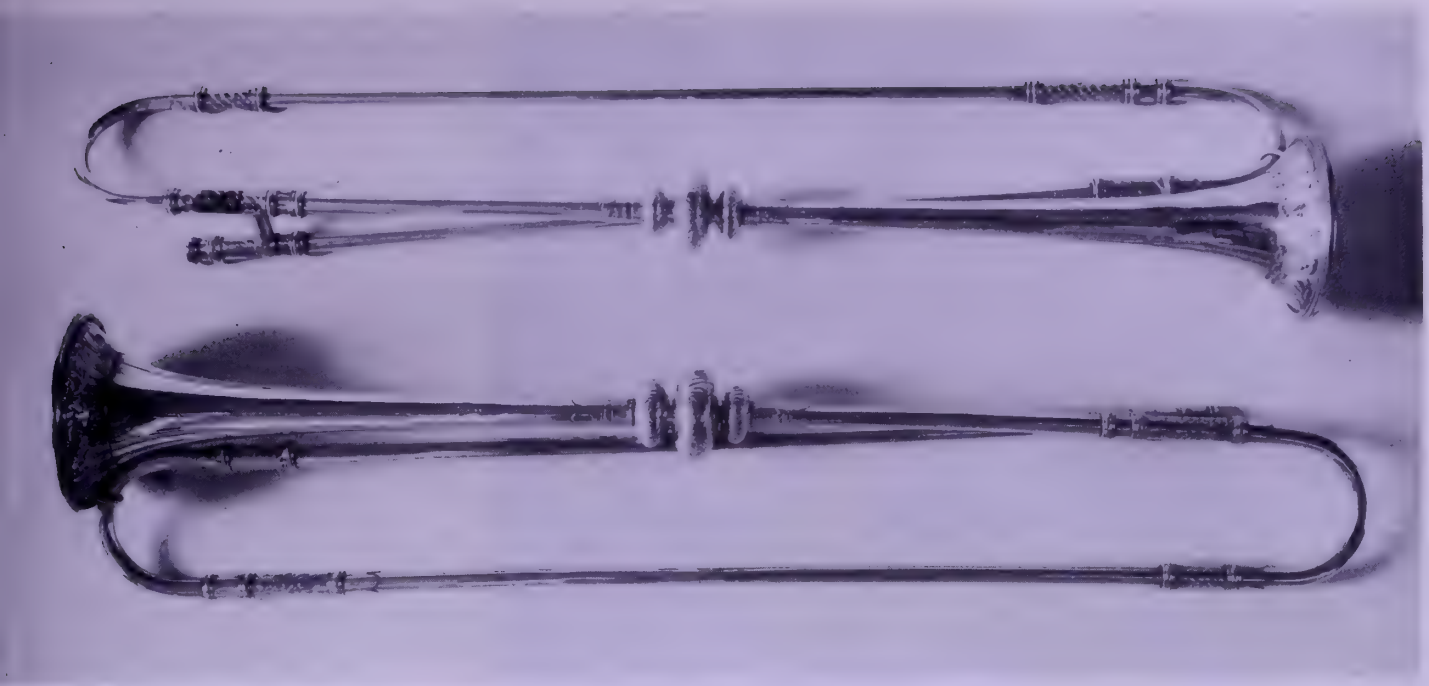
6. Detail of No. 5.

7. The Great Sword, made by Peter Werritzer in 1752 and designed b John Simmons. Length, 41 inches.

round the edge of the pommel is inscribed *THIS. SWORDE WE. DID. REPAIER. THOMAS. ALDWORTH. BEINGI MAYOR;* so that it must be rather earlier. The mounts of th sheath are very handsome and are dated by an inscription *ANC 1594.EL.REG.36. FRANCIS.KNIGHT.MAIOR.* which ap pears on the second band which has on the front St. George. Th other bands have the civic arms, Temperance and Fortitude wit on the reverse, the first four verses of *Romans, XIII.* Between th bands are decorative stars, but the chape is particularly interestin since it is decorated on the front with the falcon badge of th Boleyns and, on the reverse, with the other pair of the Cardin Virtues, Wisdom and Justice.

It might have been supposed that three swords would hav sufficed, but a fourth was acquired in the middle of the eighteent century. The documents do not make it clear whether the Gre Sword (No. 7) merely replaced another, of which we have n record. On 11th December, 1751, the Council decided that handsome Scabbard of gilt plate with such Arms and Devices shall be directed' should be commissioned to replace the on which it was customary for the sheriffs to present to the mayc each year. The sheriffs, in return for being relieved of this ex penditure, were to present the mayor with an item of plate to th value of fifty guineas or more. The result was the provision n merely of a scabbard but of a sword as well, for which £18 6s. 3d. was paid on 27th January, 1753, to Nathaniel Nangl (not Rangles as given by Jewitt & Hope) who was described as jeweller when he became a freeman of Bristol on 31st Januar 1744. He appears to have passed the order on to London sin the hilt bears the hallmark for 1752 and the mark of Pet Werritzer of Foster Lane. On 12th September, 1755, a furth three guineas was paid to John Simmons 'for drawing a desig for Mr. Mayor's sword'. It was very good value, as both swor and scabbard are first-class work. The latter is decorated wi floral sprays, the Royal Arms, and figures of Religion, Peac Faith and Commerce. The designer was presumably the Joh Simmons known to have occupied premises at the sign of t Golden Ball in Fleet Street.

The pair of trumpets (No. 8) are not hallmarked but are signe *IOHN HARRIS LONDINI FECIT.* They owe their existen to the general nervousness at the time of the accession of Georg I, when local gentry raised two troops of horse in order combat a Jacobite rising. On 11th January, 1715, the may authorised the provision at the cost of the City of two trumpet two banners and coats for the trumpeters adding 'the sa trumpeters be added to the city musick with salarys'. These we not the first silver examples possessed by Bristol. A previous pa for which £30 had been paid in 1673, were sold, together wi the coats of the trumpeters, in 1700. The 'city musick' refers the waits, for whom there are four collars each having a bad engraved with the City arms enclosed within a ring inscrib *THE CITIE OF BRISTOLL* and a chain of twenty-seve circular links cast alternately with a knot linking *C* and *B* (City Bristol) and a rose and pomegranate dimidiated (No. 9). T latter was a badge used by Queen Mary I as should have be recognised by Jewitt & Hope who state that the collars had be



. Silver trumpets, made by John Harris in 1715. Length, 40 inches.

cquired in 1683. Two of them were issued to the city trumpeters fter the disestablishment of the waits.

The collar of the Deputy Water-bailiff (No. 9, centre) has a imple chain, but the badge shows on the front the civic arms bove an anchor whilst the reverse is engraved *William Martin, Mayor, 1758, key-warden by order of Quarter Sessions*. It is a pity hat the hallmark and mark of William Shaw and William Priest somewhat disfigures the front.

One of the final proceedings of the old corporation was the urchase in 1828 of a new gold chain for the mayor (No. 10). It cost £286. 16s. 6d., was provided by Green & Ward of Ludgate Hill and is an interesting example of early Gothic Revival jewellery. The previous chain was presumably plainer, and Green & Ward only allowed £50 on it. It is curious that there does not appear to be a portrait of a mayor wearing it; also that it was not until 1926 that a chain was presented for the lady mayoress. York and Hull possessed them in the seventeenth century.

Bristol is particularly fortunate in preserving a fine series of civic seals. The standard of workmanship is superb and the earliest of them date from the reign of Edward I. The seal of the

. Two of the Waits chains and badges, mid-ixteenth century; and (centre) the Deputy Water-bailiff's chain and badge, made by William Shaw and William Priest in 1757.

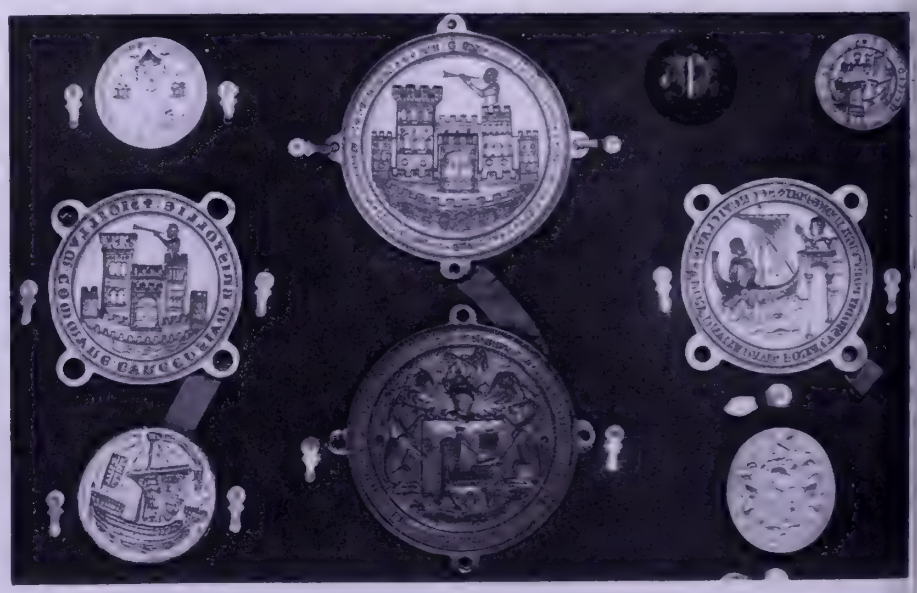
10. The Lord Mayor's gold chain, made l
Green & Ward in 1828.

Statute Merchant is of silver and shows the king's head between two castles (No. 11, top left). The Common Seal is of latten and both obverse and reverse have survived. On the former (No. 11, centre left) is shown a castle with a watchman blowing a horn whilst on the reverse (No. 11, centre right) is the scene which was eventually to be converted into the arms of Bristol: a ship approaching a watergate on the top of which is a warder with his right arm extended. The quaint latin inscription is legible in the illustration and may be translated as 'I am the counter-seal. (Here is) a haven, a mariner and a ship. The warder guards the gate and points out the haven with his forefinger'. Since no exception could be taken to this seal either for political or religious reasons, it is not clear why it was replaced in 1659 by another in which the motifs were not radically changed (No. 11, centre, top and bottom). Three mayoral seals survive, two being of fourteenth-century date. The one illustrated (No. 11, top righ was already in use in 1364 and has the familiar subject of the sh and the watergate which is treated heraldically in the la seventeenth-century one now in use. Finally, mention must l made of the Admiralty seal (No. 11, bottom left) which may l dated about 1460 and which shows the usual single-masted sh with the Royal Arms on the sail.

Acknowledgements for the help so generously given in t preparation of this article will be given at the conclusion Part 2, which deals with the Civic Plate.

NOTES

1. Llewellyn Jewitt & W. H. St. John Hope, 'The Corporation Plate a Insignia of Office of England and Wales', 1895, pp. 235–44.
2. Vol. XXXIII, pp. 71–9; 146–161.
3. Camden Society, 1872.



11. Bristol's Civic Seals: (Top, right) Statue Merchant, *c.* 1300. (Centre, left and right) first Civic Seal (obverse and reverse), *c.* 1300. (Centre, top and bottom) later Civic Seal, 1659. (Top, right) Mayor's Seal, mid-fourteenth century. (Bottom, right) Mayor's seal, late seventeenth century. (Bottom, left) Admiralty Seal, *c.* 1460.

Dr. Loyn's traditional deuddarn

F. GORDON ROE

THE word 'traditional' having reached its nadir as a decorative adjective, one welcomes a chance to assert a more reasonable usage. Belonging to a familiar and well-distributed eighteenth-century type, the oak press cupboard (No. 1) is of Welsh make and, as such, ranks as a *Cwpwrdd deuddarn* (two-tier cupboard). But if, trivial details apart, its effect is convincingly eighteenth-century, this deuddarn is known to have been fashioned for its maker's first marriage in 1871: a fact borne out by its evident lack of sufficient age. And here must be expressed my gratitude to the present owner of this attractive piece, Dr. W. G. Grenville Loyn, himself a direct descendant of the maker, and who has patiently assembled, from family and official sources, much of the following data.

The story starts with Hugh and William Rees, sons of David Rees and Elinor (formerly Hughes), Tynybwlch, Caron-is-Clawdd, Cardiganshire. As recorded at Somerset House, Hugh was born 10th June, 1840: William, 27th October, 1847. It is with William that we are mainly concerned; but both the brothers are said to have been apprenticed to a (possibly local) cabinet-maker;[1] and William is described as 'carpenter', of Tynybwlch Caron, in the certificate of his marriage at Berth Chapel, Tregaron, on 11th July, 1871, with Margaret, daughter of Rees Jones, Farmer, Pontargamddwr, Caron. Both William Rees and his elder brother Hugh are known to have made furniture for their own use,[2] including a 'marriage' deuddarn apiece; William being further accredited with a dresser, corner cupboard, and 'some sort of a linen-press.' But, for whatever reason, Hugh and William turned over to farming; and the certificate of William's second marriage (with Elizabeth, daughter of John Evans, Farmer, Blaenyresgair, Caron Lower) on 14th November, 1881, at Bronnant Chapel, Tregaron, styles the bridegroom as 'Farmer, Pentredu, Lledrod Upper, Tregaron'. When it is added that this same William Rees, maker of our deuddarn, died no more remotely than 27th November, 1920,[3] the traditional background of this quasi-eighteenth-century piece of furniture becomes more marked than ever. Comparison with 'Ioan Daniel's Deuddarn' dated 1769, described and illustrated by J. R. Fawcett Thompson in *The Connoisseur* (1928), and in my *English Cottage Furniture* (3rd ed., 1961), is instructive.

Skilfully constructed, with the additional refinement of a panelled back, Dr. Loyn's deuddarn measures 76 inches high (footings renewed), 63 inches wide, 21½ inches deep. One of the doors in the upper stage can be secured from inside by a wooden turning-pin; the fielded and arcaded front panels are of a type frequently found in eighteenth-century woodwork; and the projecting cornice affords space for the constructional 'secret' shelf, often present in such pieces though replaced by unconcealed drawers in some examples.[4]

1. Oak deuddarn made by William Rees for his marriage in 1871. ***Dr. W. G. Grenville Loyn.***

2. Oak deuddarn, Cardiganshire, *c.* 1780. *National Museum of Wales.*

As a matter of record, Dr. Loyn tells me that this pleasing piece of furniture was known locally as a 'bread-and-cheese cupboard': one of those terms of which authorities on woodwork are apt to fight shy. In the present case, it may have been purely descriptive – as of a receptacle in which a hospitable snack could be lodged; in short a piece distinct from a bacon or food cupboard, but one in which bread-and-cheese (or, in the Oxford English Dictionary's definition, 'plain fare') could be found. However tempting it might be to argue that, in its association with furniture, 'bread-and-cheese' was a corrupt form of some archaic word, nothing has emerged to dislodge a more folksy origin.

That William Rees based his deuddarn on an actual and already antique example is more than probable. That it was anything but the sole variety accessible in the Cardiganshire of his day is sufficiently demonstrated by a deuddarn in the Welsh Folk Museum at St. Fagans Castle, Cardiff, and here illustrated (No. 2) by courtesy of the Curator, Mr. Trefor M. Owen. Well-known to students of Welsh furniture, this piece, with its own strongly traditional element, was made in Cardiganshire c. 1780, according to information provided by the Museum,[5] and is thus getting on for a century older physically than William Rees's more stylish production. If in this article I have used the old English term press cupboard, it is in the certainty that it was not unknown in the Principality, as is established by a reference to one in the will of a John Jones of Hafod y Porth, Beddgelert, proved 1785 and cited in Twiston Davies and Lloyd-Johnes's *Welsh Furniture: An Introduction* (Cardiff, 1950).

NOTES

1. His name has not been recovered. There is said to have been a cabinetmaker of good repute at Llangeitho, a few miles distant from William's farm.
2. The fact that Rees's sisters Margaret and Anne were quiltmakers, reinforces one's impression of a family trend to crafts. Mr. John Gloag, gives a brief introduction to the history of Quilting in *A Short Dictionary of Furniture* (ed. 1969).
3. *In Memoriam card* (in Welsh).
4. *E.g.* Therle Hughes: *Old English Furniture* (1949), pl.30.
5. Unsurprisingly, some of the best printed authorities place this deuddarn a mid-eighteenth century.

Matthew Boulton's allegorical clock cases. Part 2

NICHOLAS GOODISON

VENUS was one of the first of the classical figures to be used in an allegorical clock case at Soho. Coming down to earth, nother was the Roman Emperor Titus, whose moral value ubsisted in the words *Diem perdidi* which he was alleged to have ttered when a day passed without his having done a good eed.[31] It was apparently one of Boulton's patrons, Samuel echell, who suggested making an allegorical clock case depicting itus. Boulton and Fothergill sent him four sketches for 'watch tands' at the end of 1771 and said in the accompanying letter:

> 'We think your idea of the emperour Titus is a very good one for the purpose and have sent you two designs of him. In the one he wears the long toga such as he represented in his triumphal arch (viz. Montfacon): the other he is in the chlamys & paludamentum which last we think distinguishes the emperor more than the other . . . The likeness of the emperor we purpose copying from a deliniation of a gem in the Mideum collection which we have not attended to in the slight sketches sent you, for finished drawings require more time than the multiplicity of our business will allow nor are they necessary for one whose mind's eye supplies the deficiencies . . .'[32]

Blinded perhaps by this flattery to the deficiencies of the drawings Pechell chose the sketch of Titus in the toga.[33] He was to provide

. Boulton and Fothergill. 'Titus' clock case, rmolu, sold to George III in 1772, the movenent fitted by B. L. Vulliamy in 1800. Height 4·3 inches. *Private collection.*

8. **Boulton and Fothergill. 'Titus' clock case, ormolu and marble, probably** *c.* **1776–7. Height 16.6 inches.** ***City Museum and Art Gallery, Birmingham.***

9. **Illustration from A. F. Gori's** ***Museum Florentinum*****, Vol. III (1734): 'Vir Consularis'.**

the watch movement himself and Boulton and Fothergill advised him to go to the enameller Weston, who worked in Smithfield, for the dial.[34] In the event he left the provision of the dial to Boulton because he had to leave London for a month.[35] The clock case was sent to London in April, 1772, but it had a small hole in the back of the figure near one of the shoulders,[36] which was perhaps the reason for its return to Soho two months later.[37] It was finally delivered, on Pechell's instructions, to General Cailland in September.[38] The price, which Pechell questioned, is not recorded, but Boulton and Fothergill claimed in support of their invoice that Pechell was paying no more than the prime cost and that they had sold many like it 'with a bronzed figure at £21 and with a gilt figure like yours at £25'.[39]

The sketches which were sent to Pechell have not survived: nor has it been possible to identify his clock case with any of the surviving examples, of which there are several. In each of them Titus is represented standing by a pedestal and wearing the toga and a laurel wreath. In some cases there is an urn on the pedestal. The words *diem perdidi* are engraved either on the pedestal (No. 7) or, if there is an urn, on a plaque on the urn (No. 8).

Boulton and Fothergill's first letter to Samuel Pechell mentioned that the drawing which Pechell later selected showed Titus wearing a long toga such as he wore 'in his triumphal arch', and cited 'Montfacon' as their authority. Boulton owned a copy of Bernard de Montfauçon's *L'Antiquité Expliquée*,[40] a celebrated classical miscellany published in Paris in 1719, but the figure on the clock cases bears little relation to the representation of the Emperor in Montfauçon's book. Indeed it is clear from the letter to Pechell that Montfauçon was only being used as an authority for the choice of dress. The actual figure was to be copied from a drawing of a gem in the 'Mideum collection'. I think that 'Mideum' must be a copyist's mistake for 'Medici'. A. F. Gori

reproduced drawings of a large number of gems and similar antiquities in the Medici collection in his *Museum Florentinum* (1731-66), of which Boulton ordered the first three volumes late in 1771,[41] and the figure of Titus appears to have been copied from a drawing in this work (No. 9).[42]

It was not perhaps tactful of Boulton and Fothergill to inform Samuel Pechell in September, 1772, that they had sold several 'Titus' clocks. The idea was his in the first place. He had given them the first order and it was only completed after a considerable delay. It was however Boulton's constant practice to copy an object made for one patron, even if it was an exceptional commission, if he thought that he could sell it to others; and the 'Titus' clock was no exception. In fact a second case was put in hand at the same time as the one for Samuel Pechell. Boulton's plan was to include this second case in the sale at Christie and Ansell's in April, 1772, but it proved impossible to finish it in time. Duval, who was the craftsman working on it at Soho, was waiting for instructions about the size of the door at the back of the case.[43] In the event he made it larger than the door on Pechell's case and fixed festoons 'upon the door' without waiting for advice.[44] The case was then gilt and presumably sent to London. If the words 'upon the door' can be construed as meaning 'above the door' this second case was probably the one which Boulton sold to the King soon afterwards.[45] The King's 'Titus' has survived (No. 7). It is fitted with a timepiece supplied by B. L. Vulliamy, the clockmaker to the royal household, in 1800. An entry in Vulliamy's 'Clock Book' dated 12th July, 1800 reads:

'334 Fitted into a gilt case of Boulton's making

	£	s	d
Bullock the movement	5	5	
L & (?) Drew the dial		18	
Swift the hands		7	6

Debited to the Queen
July 12, 1800'[46]

The number *334* is engraved both on the finely decorated back-plate of the movement and on the bob of the pendulum. The dial is enamelled, with gilt numbers, and the hands are also gilt. The movement is a simple eight-day timepiece without a striking train and the pendulum can be adjusted by the winding square which nestles under the eagle's chin on the front of the case.

The case itself is interesting because it is one of the earliest versions of the design. It has been slightly modified since it was first made, especially underneath, where Vulliamy had to insert a plate on which to mount his movement. It is otherwise a fine example of Boulton and Fothergill's early work in this style. The components are as usual carefully fitted and the usual happy effect of the contrast between mat and burnished surfaces is achieved. This can be seen, for example, on the festoons, the fruits of which are highly burnished, on the stamped key pattern frieze

10. Sketch of a 'Titus' clock case from Boulton and Fothergill's Pattern Book, Vol. I. ***Boulton and Watt Collection.***

11. Sketch of an ornament, the figure representing one of the Fates, from Boulton and Fothergill's Pattern Book, Vol. I. *Boulton and Watt Collection.*

round the pedestal and on the feet. The figure itself has a mat finish, Boulton having given special instructions that the gilders should be careful not to 'scratch off the matt' when they were gilding the faces of the first two 'Titus' figures.[47]

The claim that 'many' of these clock cases had been made in 1772 was probably an exaggeration. Apart from the King's purchase only three other orders are recorded in the archives in 1772-3. One of these was for the King of Spain.[48] Another was for Henry Hoare the banker, for whom

> 'as the figure of Titus is generally more approved of when bronzed than when gilt, the contrast being stronger, we have made yours a bronzed one and as an additional ornament added to the stand a small gilt vase perforated for an essence pot . . . .'[49]

This was perhaps the first 'Titus' to be decorated with such a vase. For the third customer, the authoress and leader of society Mrs. Montagu,[50] Boulton also elected to have the figure bronzed because he himself preferred it.[51] He offered to change it if she so wished, which she did, very politely:

> 'I am charmed with the graceful figure of Titus, and think the bronze better than if the whole piece was or moulu, considered by itself, but as this is to stand on a chimney piece where it will have a picture behind it, I find it makes no appearance, the black figure is quite lost on the dark back ground. I have therefore shut it up in its case in order to change it for one of or moulu, if it will be the same to you; if not, I will keep it, for I have your interests more at heart than the glare and the glitter of golden ornaments'[52]

In later years the 'Titus' clock case continued to be one of the regular items in the firm's range of ormolu ornaments. There were two in the sale at Christie and Ansell's in 1778.[53] The catalogue descriptions differ slightly, but in each case the figure of the Emperor was finished in bronze and the pedestal was made of 'statuary marble, ornamented with or moulu'. No vase or urn is mentioned. Both cases were reserved at £21: neither was sold. Also in 1778 an order for a 'Titus with clock' was received from one of the merchants in Europe[54]; and in 1780 Capper, Palmer and Perkins bought '2 or moulu clock pieces of the Emperor Titus' for £31 each. These were each set with a circle of stones, presumably round the dial, at a further cost of 18s each.[55] In 1782 there was only one in stock, described as '1 Titus vase with marble body ready to gild'.[56]

This last extract illustrates how in the later years of ormolu production more frequent use was made of white marble. There is a 'Titus' clock case in the possession of the Landgraf of Hesse-Cassel at Fasanerie[57] which has a gilt plinth supported by fluted feet, as in No. 7. It has a marble pedestal and vase with the words *diem perdidi* engraved on a plaque on the vase. The festoons and eagles which adorn the pedestal are as in No. 7. It is otherwise similar to the clock case shown in No. 8, which is perhaps the latest model. The gilt plinth and feet have gone and the festoon on the front of the pedestal has been altered to allow a larger dial to be placed higher in the pedestal than in the case at Fasanerie.

12. Sketch of a clock case, probably representing Prudence at the shrine of Time, from Boulton and Fothergill's Pattern Book, Vol. I. ***Boulton and Watt Collection.***

13. Boulton and Fothergill. Vase, ormolu and marble, probably ***c.*** **1777. Height 11.3 inches.** ***Private collection.***

Otherwise few changes have been made. The figure is the same and the festoons and eagles remain on the other faces of the pedestal. This case corresponds to a sketch in Boulton and Fothergill's pattern books (No. 10).[58] It is probably the type of case which was put up for sale in 1778, although both examples in the sale had bronze figures. Its quality is characteristic of Boulton and Fothergill's later work in ormolu. The individual components are exactly fashioned and the gilding is of the highest quality. The vase is fitted as a perfume burner with a gilt copper lining. The watch movement, which has been replaced, is fitted in a copper case which slots and locks into the pedestal; the dial is enamelled and the hands gilt. There is no signature on the reverse of the dial or on the front plate of the watch.

The 'Titus' clock case was one of the most apt and successful of Boulton and Fothergill's many allegorical clock cases. Titus's words, which convey the idea of time passing all too quickly, echo the clockmakers' traditional conceit of engraving on their dials such mottoes as *Time spends* or *Tempus fugit*. The idea is extended in later versions to that of human mortality with the placing of a vase on the pedestal, which has the air of a funeral urn. At the same time the Emperor's words are a constant admonition that to do good is an end in itself. This moral allegory delighted Mrs. Montagu who, worrying lest she had paid Boulton too little when she settled her bill, remarked:

> 'It would be worse than losing a day, it would be abusing it, to pay you short for the noble Titus, whose figure ought to admonish me of whatsoever things are just, lovely and of good report'.[59]

It was an allegory calculated to please such a blue stocking.

Several other allegorical designs were proposed or made which cannot yet be identified with surviving clocks. Thus at the end of 1771 Samuel Pechell was given the choice of two other designs in case he did not like Titus. One of these showed 'Prudence with a motto on a scroll from Juvenal' and the other 'one of the Parca(e) with an inscription upon the altar from Virgil'.[60] Both sound as if they conformed to the general pattern of the 'Venus' and 'Titus' clock cases, with a figure, a pedestal with perhaps a vase on top, and the inscription of a suitable quotation. No

16. Sketch of a clock case from Boulton and Fothergill's Pattern Book, Vol. I. ***Boulton and Watt Collection.***

NOTES

31. The original source of this tradition is Suetonius's *De Vita Caesarum*, which was written in the second century A.D.
32. B. and F. to Samuel Pechell, 11th December, 1771.
33. B. and F. to Samuel Pechell, 18th January, 1772.
34. Weston also made the dials for the 'geographical' and 'siderial' clocks.
35. Samuel Pechell to M. B. 8th April, 1772. Boulton wrote to Fothergill from London a few days earlier to say that Pechell had given him a week to complete the clock and that Fothergill was to send it and not 'let it be delayed by any of Duval's schemes for fastening the watch' (M. B. to J. F. n.d., received 9th April 1772).
36. B. and F. to William Matthews, 15th April, 1772.
37. B. and F. to William Matthews, 18th June, 1772.
38. B. and F. to Samuel Pechell, 17th September, 1772. Pechell had asked for it to be delivered to Cailland in his letter of 8th April. The two men seem to have been near neighbours in George Street, Hanover Square.
39. *Ibid.*
40. Early Accounts 17th December, 1764.
41. M. B. to Peter Elmsley (the bookseller) 28th September, 1771. One of Boulton's clerks had previously asked the cabinet-makers Ince and Mayhew if they would lend their copy of Gori's work or order the relevant parts of it from Elmsley on Boulton and Fothergill's behalf (B. and F. to Ince and Mayhew 26th August, 1771).
42. Vol. III (1734), Plate LXXXV.
43. B. and F. to William Matthews, 8th April, 1772.
44. B. and F. to William Matthews, 9th April, 1772. The doubt about the size of the door was probably because the movement had not been chosen.
45. M. B. to his wife n.d. (11th April, 1772).
46. Vulliamy's Clock Book 1797–1806, British Horological Institute. I am grateful to Mr. Geoffrey de Bellaigue who first drew my attention to this reference.
47. M. B. to John Scale, 31st March, 1772.
48. J. F. to M. B., 22nd May, 1772.
49. B. and F. to Henry Hoare, 27th October, 1772.
50. Mrs. Montagu asked Boulton to remember 'the clock case' in a letter dated 20th October, 1772.
51. M. B. to Mrs. E. Montagu, 14th December, 1772.
52. Mrs. E. Montagu to M. B. 23rd January, 1773. The final sentiment was probably provoked by the news that Fordyce's banking business had crashed and that Boulton had had money deposited with it.
53. Catalogue, lots 96, 117.
54. J. F. to M. B. 20th May, 1778.
55. Day Book 1779–81 p. 465, 24th October, 1780.
56. Inventory 1782 p. 133; it was valued at £8.8s.0d.
57. Philippe Julian 'Fasanerie' *Connaissance des Arts* November, 1965, p. 111.
58. Pattern Book I p. 168. The name 'Cetawayo', who was a Zulu king 1872–84, was written in later by someone with a sense of humour.
59. Mrs. E. Montagu to M. B., 16th January, 1773.
60. B. and F. to Samuel Pechell, 11th December, 1771.
61. Pattern Book I p. 18.
62. B. and F. to Lord Arundell, 14th July, 1777.
63. John Hodges to M. B., 31st January, 1778.
64. Catalogue, lots 95, 122.
65. *Ibid.* lots 118, 119.
66. Day Book 1779–81 p. 465, 24th October, 1780.
67. Catalogue, lots 55, 78; the wording differs.
68. Day Book 1779–81 p. 648, 5th May, 1781. Among the unfinished stock list in 1782 were:

	£	s.	d.
'1 pedestal for Narcissus vase		4	0
1 plinth for ditto ditto 8 × 5 ins		9	0
1 Narcissus figure		7	6
Chasing on ditto 4½ days		15	9'

(Inventory 1782 pp. 133–4).

69. Catalogue, lots 116, 121; the reserve price was £18.
70. *Ibid.*, lot 120: reserve price £12 12s.0d.
71. *Ibid.*, lots 56, 73: reserve price £18.
72. J. F. to M. B., 20th May, 1778.
73. Pattern Book I, p. 79.
74. Belisarius served with notable success in wars against the Vandals and Goths during the reign of the Emperor Justinian in the 6th Century A.D. See Edward Gibbon *Decline and Fall of the Roman Empire* (ed. J. B. Bury, London 1898) vol. IV *passim*.
75. Pattern Book I, p. 79.
76. Gibbon *Decline and Fall*, Vol. IV, p. 430.
77. Day Book 1779–81 p. 465, 24th October, 1780. As with Capper Palmer's other clocks each was set with a circle of stones, presumably round the dial, at an extra cost of 18s.
78. *Ibid.* p. 647, 5th May, 1781. There was a plinth for a 'Belisarius' in stock in 1782 measuring 10 by 6½ inches and valued at 13s. (Inventory 1782 p. 133).
79. Pattern Book I, p. 77.
80. B. and F. to Captain Arthur, 16th August, 1781.

The American Connoisseur

Islamic carpets

Part 1: principally the classic period

JOSEPH V. McMULLAN

ntroduction and captions by Virgil H. Bird

THE Joseph V. McMullan collection of Islamic carpets, assembled over the past four decades, is a continuation of the great American carpet collecting tradition begun by such an outstanding man as James F. Ballard. The McMullan collection has received international recognition in the United States, Canada, Europe and Asia where special exhibitions have been held by major museums and galleries. The Hayward Gallery in London exhibited one hundred and twenty seven McMullan carpets from October to December 1972.

The greatest influence upon Mr. McMullan's collection has been that of Werner Grote-Hasenbalg, who published *Masterpieces of Oriental Carpets* in three volumes in 1922.

The importance of this collection lies both in the uncompromising connoisseur and in the scope of his collection which includes important carpets of the geographical region of the 'carpet-belt' from Mamluk Egypt eastward to Mughal India. This most illustrative cross-section of the carpet weavers art includes classic carpets from the looms of the great courts of the Islamic world such as the three carpets illustrated here from Mamluk Egypt, Ottoman Turkey and Mughal India. The collection also includes a group of the genius of Safavid Persia. One unique aspect of the McMullan collection to be covered in the second part of this article is the interest paid to lesser known types such as Turkish Village rugs, rugs of the Caucasus region and Mongol saddle bags of Southwest China.

Virgil H. Bird

IN 1937 Carl Johan Lamm published a group of carpet fragments of the thirteenth and fourteenth centuries excavated at Fustat in Egypt (Carl Johan Lamm, 'The Marby Rug and Some Fragments Found in Egypt', published in *Svenska Orientsallskapets Arsbok*, Stockholm, 1937). Most of them were imported from the Turkish mainland by the Egyptian Mumluks, who were of Turkish origin. In them, the basic octagonal motif is frequently encountered. The persistence of this motif will be still better understood when about fifty Fustat fragments now in the Benaki Museum in Athens, are seen.

Amy Briggs published a significant article concerned with rug

. Turkman rug fragment. Afghanistan region probably Tekke Turkman Tribe, mid-nineteenth century. 1 foot 10¾ inches × 2 feet 2 inches. *The Textile Museum, Washington, D.C., Gift of Joseph V. McMullan.*

Turkman carpets are distinguished by *guls* (floral forms) which differ from tribe to tribe. Here the Tekke tribal *gul* is characterized by an eight-pointed star from which radiate red trefoil blossoms on an alternating gold and white ground contained within an octagon-shaped cartouche against a red ground.

2. Part of a large Mamluk carpet. Egypt, Cairo, Mamluk Period, la fifteenth-sixteenth century. 6 feet 4 inches × 4 feet 6 inches. *The Metr politan Museum of Art, Gift of Joseph V. McMullan.*

From a group long called Damascus carpets comes this carpet fragme which is quite typical of Mamluk Dynasty production of the Capitol Cairo. Medallions, stars, rosettes and multi-angular units are the con ponent parts of the field. This form of decoration is similar to patternin of floor mosaics to be found in contemporary fifteenth-century Cairer mosques. The repeated use of the papyrus leaf is a clear indication Egyptian rather than Syrian provenance since the papyrus grows only i Egypt.

Colour plate

Animal Medallion carpet, Persia, early seventeenth century. 7 feet 8 inches × 5 feet 3 inches. *Fogg Art Museum, Harvard University, Cambridg Massachusetts, Gift of Joseph V. McMullan.*

On a red field fantastic *Kylins* (of Chinese derivation) and real anima in confronted and addorsed positions are rendered against a floral ste system from which grow large palmettes and smaller five petalled blo soms. Within the gold medallion are small birds nestled in *chinar* (Syc more) trees which grow from a central motif which may represent a poo

designs taken from the fifteenth-century Timurid miniatures (Amy Briggs, 'Timurid Carpets', *Ars Islamica*, VII, 20–54, 1940). These carpets are closely related to modern Turkman pieces which show a continuation of the detached medallion design. In addition to the octagonal motif, many other beautiful and imaginative designs are represented in the groups cited above.

Two more early groups can be found in the Museum of Turkish Art in Istanbul and in the Mehlevi Shrine in Konya. These are probably all of Seljuk Turkish origin, whose designs were continued by the Ottoman Turks. These influences can still be detected in later rugs of Persia, particularly those of Kurdistan and the Caucasus.

Rugs of the Turkman nomads of Central Asia in fact occupy a unique position in carpet history. They were almost unknown

3. Court manufactured Prayer rug, probably Istanbul, Ottoman Turkish Period, early seventeenth century. 6 feet × 3 feet 7 inches. *The Joseph V. McMullan Collection.*

The field terminates in the form of a *mihrab* niche which in a mosque indicates the direction of prayer towards Mecca. The central theme of palmettes, varying in scale is carried on a thin graceful trellis from which spring multi-coloured curved lancet leaves and arched small sprays of floral rosettes against a burgundy ground.

until about the mid-nineteenth century because of the Turkman's isolated mode of life. British pressure through Afghanistan, and major penetration by the Russians broke down the isolation and finally brought the rugs to market.

The *guls* of this fragment (No. 1) are typical, closely resembling those of the Tekke Tribe, though the total decoration is more elaborate than usual. All Turkman patterns are repetitive, and usually feature a large detached medallion of octagonal outline modified by a smaller four-sided unit. The stemmed trefoils in the medallion and those in the field echo one another. The shrubs in the field contribute to the elaboration mentioned above.

Three rugs (Nos. 2, 3 & 4), quite dissimilar in style, share a history unique in the art of rug design and are usually referred to as 'court manufacture'. All three have been totally created by artists of superior skill, then executed faithfully from the cartoons and colour schemes furnished to the weavers. All three hav relatively little evidence of forerunners and all have few descen dants.

This first of the court manufacture group (No. 2) is a Mamlu Dynasty carpet from Egypt, possibly late fifteenth century The style persisted after the Turkish conquest of Egypt b Salim II in the early sixteenth century, but seems to hav disappeared after the seventeeth century. Nowhere in the histor of rug production can one find such complex geometric shapes o octagons and ovoids and patterns of floral shrubs, trefoils an small blossoms – all masterfully co-ordinated. The entir composition is carried out on a burgundy field with green as secondary colour, some blue and just a touch of yellow.

The second carpet of court manufacture (No. 3) is agai based upon an artist's cartoon. It represents a finesse and

4. Prayer rug. India, Mughal period first ha seventeenth century, period of Shah Jaha (1628-57). 5 feet 1 inch × 3 feet 4½ inches. *Th Joseph V. McMullàn Collection.*

As in No. 3, this Prayer rug also emplo a *mihrab* as the framing device for the field. Tl single large chrysanthemum plant is an acu observation of nature and even though it symmetrical in its rendering, it shows a pla in its natural habitat, flanked by smaller tuli on an uneven ground line. This love of drawir from floral life was first initiated by Jahang (1605-28) who sent artists into the fields an mountains to draw, which earned for him th title of Jahangir the Naturalist. This traditic was continued by his son Shah Jahan. Here th white tulips and veined green leaves give elements of shading are placed against a da red background.

delicacy foreign to our usual conception of the solid and war-like Turk. The Turkish Sultan Salim, (Salim the Grim), twice occupied Persian Tabriz. It is a historical fact that during one of his conquests he returned to Turkey with about 1,000 of the finest Persian artists and artisans. Thus Salim inaugurated, at least temporarily, production of gracefully and delicately executed carpets of strong Persian influence.

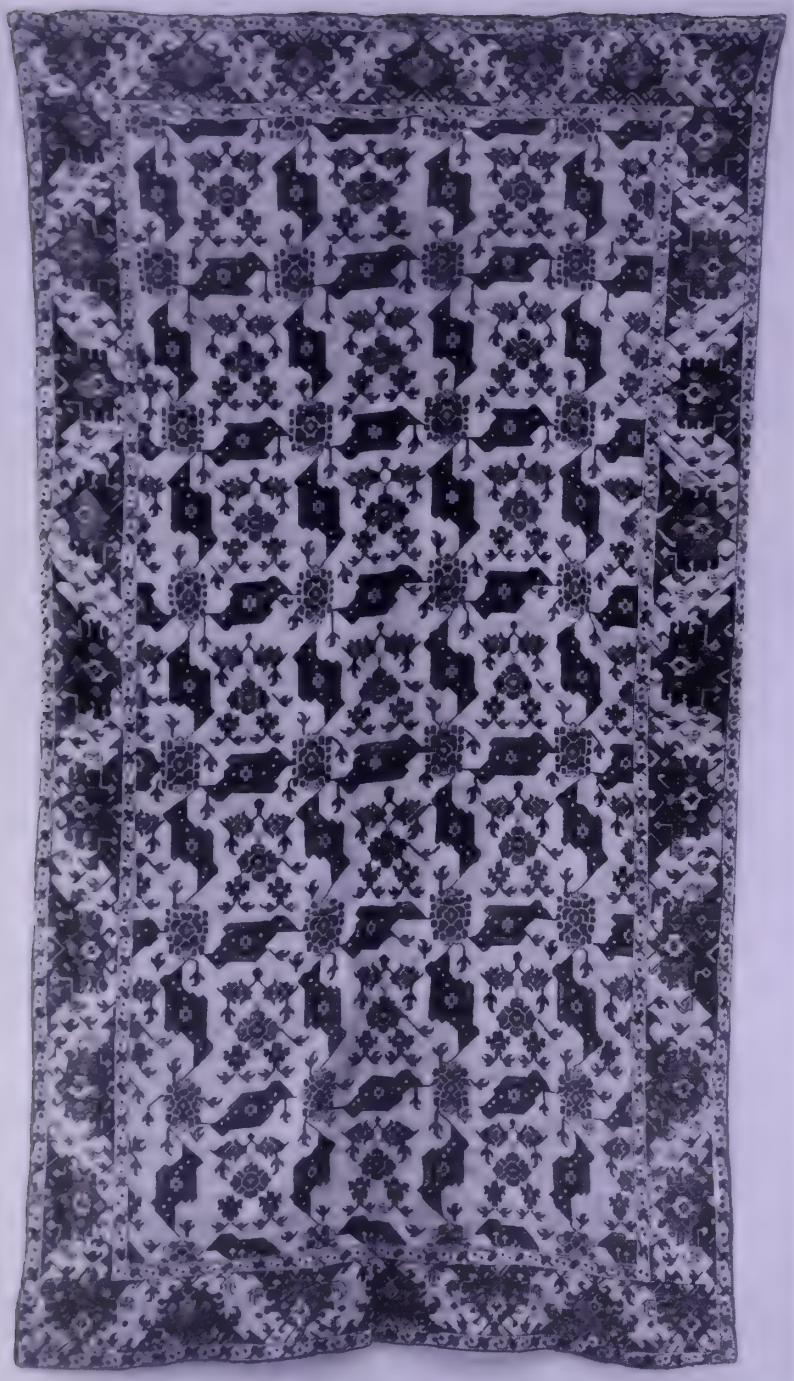
The third rug of this classic group is the product of the Mughal Dynasty in India. Earlier the Mughal Emperor, Akbar the Great, established close relations with Persia, following his father, Humayun, who was given refuge as an exile by Shah Tahmasp of Persia. Akbar instituted extensive trade with Persia including rugs. With the passage of time, local manufacture of rugs was established and Indian elements based on Persian style soon crept in. Among them is this seventeenth-century Indian example (No. 4) made during the reign of Shah

. 'Star Ushak' carpet, Turkey, Ushak, Ottoman period, first half of the eventeenth century. 14 feet 7 inches × 7 feet 5½ inches. *The Metropolitan Museum of Art, Gift of Joseph V. McMullan.*

This important carpet ranks among the largest ever produced at Ushak. n concept the star ushak carpet is a continuation of the medallion scheme rrangement, here with eight-pointed stars and smaller pendant lozenge-haped units which alternate within rows so that the large stellar units re scattered across the field. The brilliant clear red ground is a hallmark f the looms of Ushak.

. Fragment of a 'Lotto' carpet, Turkey, Ushak, Ottoman period, ixteenth century. 1 foot 1 inch × 2 feet 3 inches. *The Metropolitan Museum f Art, Gift of Joseph V. McMullan.*

Carpets of the Lotto type are thus named because of their frequent ppearance in paintings of sixteenth-century Italian artist Lorenzo Lotto. Characteristic of this group is the 'latch work' lozenge pattern outlined nd the use of a continuous inscription border in Kufic script.



7. So-called 'Bird Rug', Turkey, Ushak, Ottoman period, early seventeenth century. 14 feet 7 inches × 7 feet 7 inches. ***The Metropolitan Museum of Art, Gift of Joseph V. McMullan.***

The erroneous classification 'Bird' rugs is due to the rectangular unit which seems to depict four birds radiating from a central rosette but in actuality is a schematic lancet arabesque leaf pattern filled with a solid red. White, now more the colour of ivory, is a unique ground colour employed only at the looms of Ushak and only with rugs of this design. 'Bird' carpets, produced from the sixteenth to the eighteenth century, were exported in great quantity to Europe where they were frequently depicted in paintings as early as the end of the sixteenth century.

Jahan, the fifth Mughal emperor, famous as the builder of the Taj Mahal.

Indian art is more realistic than Persian, as can be noted here. A single major flowering plant probably the chrysanthemum, almost naturalistically drawn, is the central element and is echoed in the spandrels. A new note is the outlining on the lower side of all the flowers suggesting a third dimension and the using of shade particularly in the leaf forms.

It is notable that in common with court rugs previously cited, and particularly with early Persian rugs, border patterns 'turn the corner'. In these corners a specific form, usually a palmette, is created to turn at an appropriate 45 degree angle so as to represent an uninterrupted flow in designed.

This rug and No. 3 present a refinement rarely known except in the court style. In the centre of each border a palmette is placed at right angles facing its opposite number on all four sides.

The Ushak carpets, still being produced in and near the town of Ushak on the Menderes (or Meander) River south-west of Istanbul, are possibly the best known types in rugdom. Well-known names are given to this family, such as the 'Star Ushak', 'Medallion Ushak', 'Holbein' and 'Lotto'. The last two derive their names because of their use by such important European painters as Hans Holbein and Lorenzo Lotto.

Possibly the most beautiful group is the 'Star Ushak' (No. 5). The overall pattern is based upon the familiar ratio of eight to four sided figures from which it derives its familiar name. The medallion in the 'Star Ushak' is definitely influenced by the great medallion rugs of Northwest Persia. A new concept in pattern appears in this fragment (No. 6). The design is called, for convenience, 'Lotto'. It is notable that in the best examples there was a thorough understanding of space. Even in this small fragment this principle is evident. Nowhere is there suggestion of crowding; every element, though interconnected throughout, has room to express itself.

The entire field is connected with interlacing latch-work floral stems, both bearing leaves and flowers. All are drawn with scarcely a curve. A border derived from geometric script has its terminals drawn with just a faint suggestion of a curved line. This style, called Kufic, is the earliest Islamic style of Arabic writing and is named after the city of Kufa.

The early seventeenth century saw the introduction of a design little used previously. Invariably composed of repeat pattern on a white, or sometimes cream coloured ground, it brings to the eye an apparent bird form, hence called 'Bird Rugs' (No. 7). It has been impossible to find another name but 'Bird Rug' to describe this pattern, as the combined flat stems and small rosettes terminate in a slender line, resembling a bird's beak extracting nectar from a fragmented rosette. The design has a remarkable quality that can be detected by using the rosette as a central unit with four flanking bird forms, a seemingly static pattern which gives the suggestion of movement. A similar affect is achieved by using the floral pattern as the central unit. Thus the design is never stationary but always seems ready to spring to life.

The commercial production of rugs at Ushak in Turkey has been continuous at least from the fifteenth century. Two major

. 'Medallion' carpet, Turkey, Ushak, seventeenth century. 8 feet 4 inches × feet 8¼ inches. *The Metropolitan Museum of Art, Gift of Joseph V. McMullan,* 972.

The central medallion with its pendant cartouche shapes recalls classic Persian prototypes of the sixteenth century Tabriz. Such an influence was lue to Persian craftsmen and artists working at the new Ottoman Court at stanbul. Quarter-medallions in the corners of the field are somewhat eminiscent of the stellar motif of the group known as the 'Star Ushaks'. Red and blue colours used are typical of Ushak production.

patterns predominate, the 'Star' and the 'Medallion'. The 'Medallion Ushak' illustrated here (No. 8) is typical, although it is a late piece of probably mid-eighteenth century date and lacking the majesty of earlier examples.

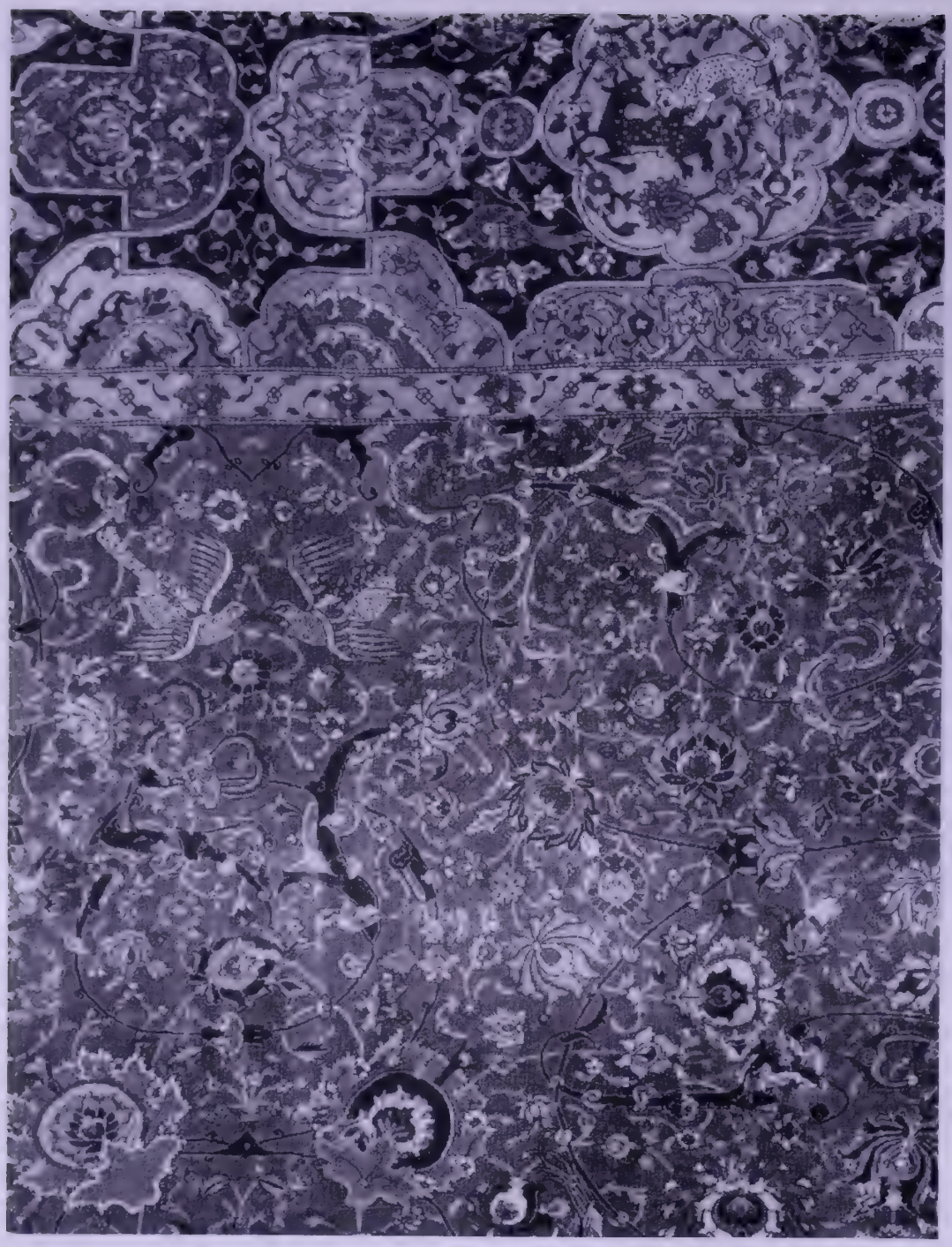
Two splendid 'Medallion' ushaks are in the Musée des Arts Décoratifs. A very fine example is in the Victoria and Albert Museum and another is in the Governor's Palace at Colonial Williamsburg, Virginia.

Made in great quantity the medallion rugs were especially popular in England where as early as the time of Henry VIII they began to replace the reeds formerly used on the floors of English houses. A fragment of a Northwest Persian Medallion rug of the early sixteenth century (No. 9) is of particular importance. It gives us the corner pattern of a superb carpet in the Victoria and Albert Museum, which has both ends missing. Discovery of this corner piece enables, by reversing negatives, a recreation of the entire pattern previously unknown. It not only establishes the complete original dimensions but also discloses the design of the spandrel which differ from the central medallion. Sometimes the spandrel is a quadrant of the medallion, but more often it is a different design as may be seen here. The central portion has been published in the *Survey of Persian Art*, Volume VI, Plate No. 1112, London, 1939.

The North Persian School brings the central medallion into a prominence previously unknown and is an exclusively Persian concept. The influence of Northwest Persian medallion rugs was so strong that it penetrated into the design of Turkish

). Fragment of a 'Medallion' carpet, Northwest Persia, Safavid period, econd quarter of the sixteenth century, Period of Shah Tahmasp (1524-76). 7 feet 7 inches × 5 feet 1 inch. *Victoria and Albert Museum, London, Gift of Joseph V. McMullan.*

The field of this handsome fragment has as its major element in the field wo systems of thin spiralling arabesques. The corner quarter medallions re decorated with palmettes, multi-petalled blossoms, and Chinese style loud-bands. Along the border is a chain of balanced interlocking palmettes again two systems.



10. Carpet fragment, Persia, possibly Tabriz, mid-sixteenth century. 3 feet 11 inches × 3 feet 6 inches. *The Metropolitan Museum of Art, Gift of Joseph V. McMullan.*

Medallion with pendant bell-shaped units are the major design of the border. This motif was a favourite one at the Persian Capital Tabriz during the reign of Shah Tahmasp (1524–76). The red ground of the field is decorated with thin finely drawn arabesque and a pair of affronted birds.

rugs, giving birth to the medallion rugs of Ushak. This Persian design is also easily recognised, to a lesser degree, in the 'Star Ushak' even though the 'star' is conceived as an allover design.

As Mamluk Dynasty rugs are by far the most complex on one plane, a remarkable piece (No. 10) illustrates the imaginative Persian mind creating a complex pattern on two planes. Two arabesque systems, seemingly placed at random, soon display their purpose if one traces the major blue stem system as it passes over the minor beige system at points determined by the designer and under the various palmettes and rosettes. Another element of design is the elaborately drawn birds, one pair shown opposing; and if the carpet was complete other animals would most certainly be present. What we see here is the Persian mind at the height of its complexity.

The second arabesque system, independent of the first, but nonetheless an original one, as the blue system invariably passes over it. Each is a finished design. Each could be lifted and still leave a complete and satisfactory pattern beneath it. The birds and the Chinese cloud-bands are afterthoughts since they are both superimposed. They, also, could be lifted without affecting the rest. The extreme delicacy of the arabesque design of the field is balanced by the strength of the border. An eight-lobed medallion shows animals in combat possibly the cheetah and the *kylin*, the latter a mythological deer from China. Opposed are bell-shaped pendants. The spaces between are filled with simpler designs than those in the field and include pairs of birds.

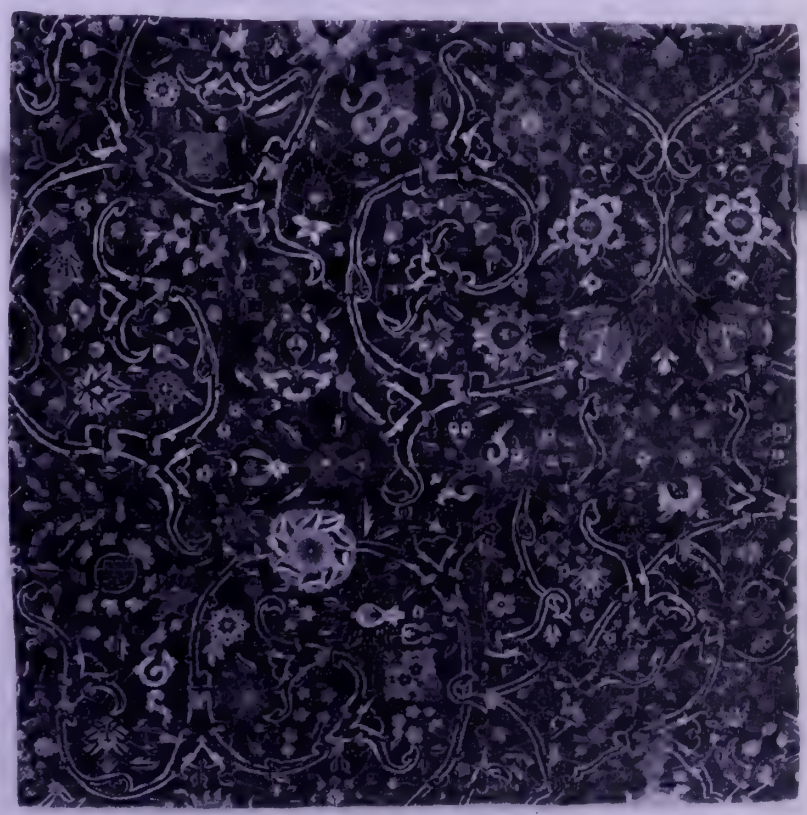
In the seventeenth-century Persian 'Medallion and Animal Rug' (colour) almost every element of design found in classic

11. 'Vase Carpet', School of Shah 'Abbas near Isfahan, Persia, late seventeenth century. 11 feet 11 inches × 5 feet 10 inches. *Fogg Art Museum, Harvard University, Cambridge, Massachusetts, Gift of Joseph V. McMullan.*

The presence of a vase in the design of the field has given this group of carpets its name. This motif is insignificant when compared to the overall design which consists of a double arabesque sprouting palmettes and a variety of smaller blossoms some botanically recognizable. This initiates a new concept in carpet design with a progressive unbalanced composition previously unknown.

12. Arabesque carpet fragment, Persia, Isfahan, Isfahan School of Shah 'Abbas, seventeenth century. 4 feet 6 inches × 4 feet 5½ inches. *The Metropolitan Museum of Art, Gift of Joseph V. McMullan.*

This Arabesque carpet fragment is typical of the fine weaving and broader enrichment of surface decoration of the *atelier* of Shah 'Abbas near Isfahan. The principle decoration motif is a broad ribbon like burgundy coloured arabesque accompanied by a subsidiary vine spiral arabesque bearing blossoms against a blue ground.



rugs of Persia can be found represented. Four *chinar* trees spring from a leaf and palmette centre bearing song birds. There is a small central unit, although floral in style, that could be a pool since a floral representation of pools is not uncommon.

A red field bears a plethora of rosettes and palmettes of various sizes and colours. A fully developed, thinly drawn arabesque, practically invisible, carry these floral motifs. To complete the composition animals of the deer family are prancing with reckless abandon in the field and pay no attention to the tigers in their midst. Flanking the centre medallion are pairs of charging animals, probably goats, being eyed by the open-mouthed cheetah who seems to be preparing for the kill. In the border, the major floral forms are palmettes on a double-meander stem system, in place of the usual practice of alternating palmettes and rosettes.

13. Carpet fragment, South Persia, Kerman, seventeenth century. 8 feet 10 inches × 4 feet. ***The Metropolitan Museum of Art, Gift of Joseph V. McMullan.***

The importance of this fragment lies in the highly unusual shape indicated by the angle of the arabesque borders at the left. This leads to the assumption that the complete carpet was most likely octagonal and designed to fit a particular area. Two systems of design are employed in the field, the major being medallions and pendant cartouche shapes, the minor an arabesque supporting blossoms and lancet-shaped leaves against a gold ground.

The 'vase' carpets had their birth with the establishment of the court of Shah 'Abbas the Great at the end of the sixteenth century at Isfahan in West Persia.

This political change produced an entirely new approach to rug design. For the first time, a new school was established using a progressive system, in a series of floral terraces, some blossoms so naturally represented as to be identified botanically. A trellis-stem framework carries a series of large brackets, palmettes and rosettes all drawn in an entirely new and original fashion, not seen previously in any carpets. It is interesting to note that the Chinese style cloud-band is conspicuously omitted from this group.

In the 'Vase Carpet' (No. 12) there is a single case on the central axis, on the lower portion and two on the upper. Though the rug is incomplete, all the basic designs are clearly represented. It is of great importance that no pattern is repeated, except the shape of the vase and even here the interior decoration varies. The qualities are marks of greatness and explains why this particular vase rug is considered one of the finest extant. The border has splendid rosettes and palmettes alternating with graceful brackets bearing a small flower. This border, corresponding with the originality of the field, is known to occur with only two other carpets. One splendid fragment (No. 13) uses practically every floral device established in the 'Vase Carpets' of the Shah 'Abbas school.

But now one sees the introduction of a large scale arabesque so strong as to dominate the entire field. The minor system is that of a stem arabesque supporting small blossoms and leaves. This dual-arabesque system passes under a myriad scattering of palmettes and flowers, including the wonderful 'pinwheel rosette'. Although this is a fragment made up from even smaller pieces, the majesty of the design still displays one of the great moments in Persian art. Arabesque rugs of the Shah 'Abbas school are exceedingly rare, and their design has never been surpassed. The bell-weather of the Shah 'Abbas school is the 'Vase Carpet', although rugs of different designs were made on the same looms.

Shaped rugs appear frequently in miniatures and a few Mughal Indian shaped rugs exist. But that seen in No. 14 is, to date, the only Persian one known. Though incomplete, it fortunately has retained full-length. Through analysis, it can be seen that the borders at each end, turn at about a 45 degree angle, which strongly indicates an eight-sided shape for the original design. Eight-sided rugs are frequently depicted in miniatures where a ruler is seated on a raised octagonal dais. This rug apparently was used as a throne piece especially shaped to fit a dais. The design elements agree entirely with that of the Vase Carpet group, but are now carried in an all-over pattern of indented quatrefoils, superimposed upon an arabesque pattern.

The Shah 'Abbas school has a late echo in a Persian Kurdistan carpet dated 1794 of the Christian era and approximately inscribed *Made for Ali Riza Khan of Gerous* (No. 15). Riza Khan was a Kurdish chieftain of Gerous, which is neighbour to the better known towns of Bijur and Senneh. How such splendid execution came about so much later than the original seventeenth-century Vase Carpet is a mystery indeed. Even though it lacks the vase motif, every major element of the Vase Carpet can be noted and it adds a splendid interlacing arabesque system. Not one authority has ever seen the remarkable piece without exclaiming, 'If the date didn't tell us all, we would think it was produced in the seventeenth century'.

Persia is a nation of poets. Two themes predominate: love (sometimes unrequited) and the garden. Ladies and their lovers are frequently shown strolling in the garden and rulers often hold court in an idealized garden setting. From this it can be concluded that almost all Persian rugs, no matter how stylized, are variants of the basic garden theme. Here (No. 16) the formal garden arrangement is unmistakable. A central stream so large as to support fish-life has smaller streams to right and left. Hollow terracotta pipes carry smaller streams under raised

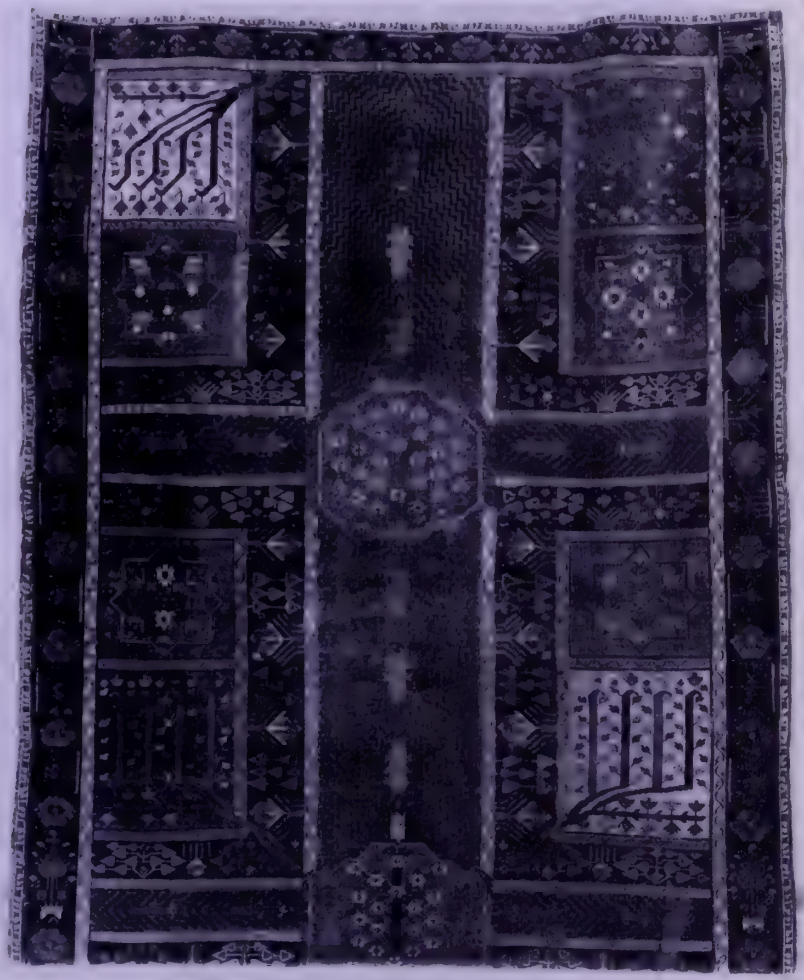
14. 'Arabesque' carpet. Persian Kurdistan, Gerous, dated A.H.1209/1794 A.D. 14 feet 4¾ inches × 4 feet 7¾ inches. ***The Metropolitan Museum of Art, Gift of Joseph V. McMullan.***

The cartouche at the top of the carpet gives the name of the person for whom the rug was made, Ali Riza Khan and the date of A.H.1209/1794 A.D. Against a dark blue ground is placed a bright red arabesque of bold design outlined in white.

pavilions. From alternate pavilions, a *chinar* tree (known to us as a sycamore or oriental plane) spring from each corner. These trees alternate with squares, enclosing an eight-pointed outline indicating boxed flowers. The borders are indeed bold, and very properly, give the impression of a definite enclosure.

A beautiful and sophisticated series of prayer and other rugs can be attributed to the eighteenth-century Zand Dynasty of Shiraz. Persia long stayed in a state of anarchy with north and south lacking communication. Because of this lack, trade between South Persia and Mughal India flourished. Sarre and Trenkwald published, in *Old Oriental Carpets* (Vol. I, plate 37, Vienna, 1939) a seventeenth-century Indian Prayer Rug which seems to be an ancestral style of these Zand Dynasty rugs. They signify a resumption of the court-style tradition where court artists furnished cartoons for weavers.

In one particular prayer rug (No. 17) a vase placed on the ground line gives birth to an exuberant growth of flowers



j. Garden carpet, West Persia, eighteenth century. 22 feet × 8 feet. ***Fogg rt Museum, Harvard University, Cambridge, Massachusetts, Gift of Joseph . McMullan.***

This carpet is a graphic plan of a cloistered idealized garden which was opular in Persia and India where much of the land was arid and hot. Here e see a rectangular symmetrically arranged garden with streams containing h, walled flower beds and large chinar trees creating shady pavilions.

16. Prayer rug. South Persia, eighteenth century. 5 feet 8 inches × 3 fee 6 inches. *Fogg Art Museum, Harvard University, Cambridge, Massachusett Gift of Joseph V. McMullan.*

Inside the *mihrab* niche of this prayer rug is depicted a basin and vas from which eminates an elaborate floral arrangement of blossoms *en fac* and profile. From the uneven ground line tulips and carnations grow an on either side cypress trees are placed as columnar supports for the span drels above. The delicate scale of the floral border consisting of smal flowering shrubs, is characteristic of the South Persian rugs of the 17t and 18th centuries.

17. Prayer rug, Persia, Senneh, late eighteenth-early nineteenth centuries 5 feet 3 inches × 4 feet. *The Metropolitan Museum of Art, Gift of Joseph V McMullan, 1970.*

The technique of this rug is that of a flat weave and reversible *Kilim* sometimes erroneously referred to as tapestry weaving. The field is divide into two areas by the mihrab niche and its spandrels. The sophisticate overall pattern is that of a small blossom with thin stem and leaves ar ranged by colour, blue and yellow in diagonal lines forming lozeng patterns with an apex at the centre of the field.

filling the entire field. A sober note is introduced by the presence of cypress trees at the sides. The repetitive and more disciplined border echoes rosettes and shrubs on a small scale than in the field.

In the later period, many Persian rugs suffered from a lack of originality, but not entirely so as this example (No. 18) indicates. A small prayer *Kilim* (reversible rug, or both sides alike) from Persian Kurdistan illustrates what intelligent thought can do with a design of basic simplicity. In the field and the spandrel every little shrub is identical in outline to its neighbour but with alternating colour changes. The most dramatic, and most easily noted, is the white central flower motif. The white diagonal system in the field leads the eye forward in the same manner as the blue diagonal system does in the spandrel. Three receptacle trefoil guard-borders enclose two main borders one a chain of diamond-shaped rosettes whose outlines correspond with the diamonds in the field the other detached octagons.

European firms established trade with Persia during the eighteenth and nineteenth centuries. They soon adopted standard 'trade names' for rugs such as Khorasan, Feraghan, Jushagan, Kerman and Bijur. All of these rugs were and still are beautiful, and featured a reduced scale pattern perfect for floor decoration to complement furniture in European and Western houses.

nfluences on Turkish silver designs

KATHARINE M. McCLINTON

HE recorded history of Turkish silver goes back for over three centuries and was the combined art of many regional ltures in Asia Minor. Migration played an important role in formation of Turkish gold and silver work. The name Turk, fact, included a number of tribes that lived a more or less madic life in Central Asia, from time to time making incur-ns into the territory of their neighbours. Of the Turkish nasties that came westward the most influential were the ljuks and the Ottomans. The Seljuks established a powerful te in Persia in the tenth century and in turn the Seljuks were nquered by the Ottoman Turks. The rule of the Ottoman rks began with Osman I, who established his capital in Bursa 1327. Under his successor, Muhammad I, Bursa became a ntre for artists and craftsmen and from that time on definite rkish characteristics came into being and the arts of Asia Minor y be called Turkish.

Although the Mohammedan style of ornament began to urish in Asia Minor under the rule of the Seljuk Turks at the se of the eleventh century, it did not develop in Constanti-ple until the close of the fifteenth. Generally speaking, hough there are exceptions, the style prohibits naturalistic presentations of man, animals or plants. This led to a purely conventional type of leaf and geometrical designs which served as backgrounds for the magnificent inscriptions in Arabic characters.

In Turkey the Mohammedan style is known as Ottoman. It was a style adapted to the ruling race, different from the arts of other Asians. The style was based partly on the indigenous art of Anatolia and partly on Eastern influences introduced by the Seljuks, but it was modified by craftsmen who were often Christians, or at least not Turks.

After Constantinople was captured by Mehmet II in 1453 it became the Turkish capital. The royal court was established there and Constantinople became a centre of art patronage. Ottoman sultans were mostly art patrons and much work of fine quality was executed in the palace workshops under their aegis. It was also the custom that all sultans exercise some manual craft. Mehmet II fashioned rings and buckles to help pass his time and Selim II made crescents for pilgrims' staffs, while Selim I and Suleiman I were brought up in Trebizond as apprentices in the art of goldsmithing and were skilled goldsmiths. Other important centres of silverwork in the sixteenth century included Ersurum and Van. The silversmiths of these cities, which are in north-eastern Turkey, were mostly Armenians. Their productions

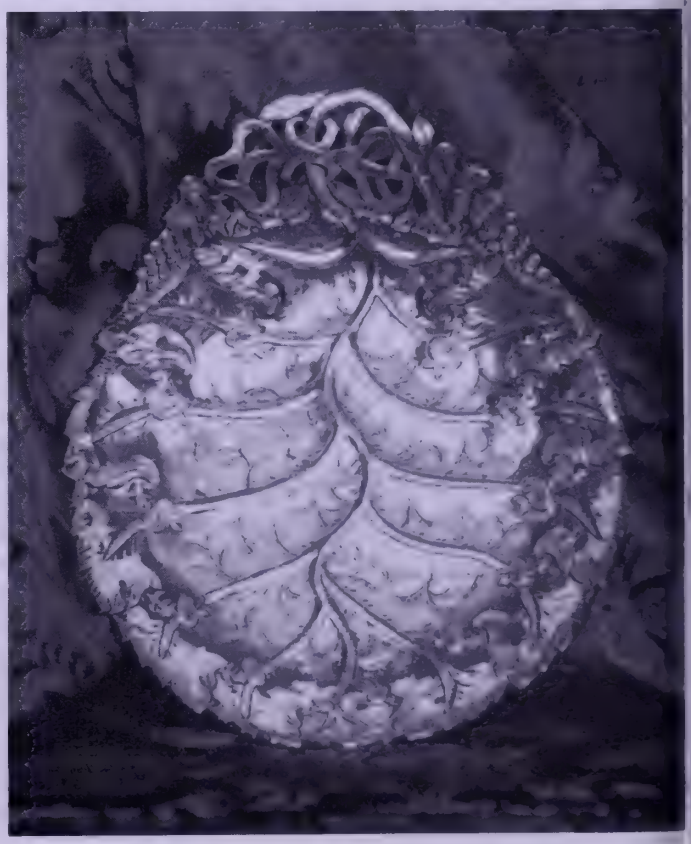
Silver coffee pot with warmer.
pkapi Museum.

2. Fine eighteenth-century bowl. Colum enclosing floral designs. Domestic scene centre. *Yowitesy Hilton Antique Shop.*

included silver incense burners, rosewater flagons, certain parts of horse's harness, sabres and daggers. In 1576 von Gerlach, in his *Turkisches Tag Buch*, states that the silversmiths in Constantinople at that time were also mostly Armenians.

Evliya Celebu, who was a royal page, musician and also a silversmith, writes of silversmithing in Turkey in the seventeenth century. Because of the royal workshops Constantinople was the main centre, but Trebizonde, Ersurum and Van also continued as important silversmithing areas. Because Sultan Selim I and Suleiman had both been brought up as goldsmiths, that trade received unusual consideration. When Suleiman came to the throne he erected a fountain called Sakacesme for the goldsmiths, with a large factory provided with a mosque, a bath, and an assembly room and numerous other rooms and cells. Also every twenty years the goldsmiths were given a feast which lasted for ten days and nights. The Emperor (Sultan) sent his own tent to the place fixed for the assembly and attended in person with his Vezirs to the sound of kettle-drums and other instruments. Twelve masters, or khalifeh, kissed the hands of the Emperor, the Mufti, the Vezirs, the master of the goldsmiths, the Nakib and the Senior, according to the canon of Sultan Suleiman. The master of the goldsmiths presented the Emperor with a plate, an inkstand, horse harness and a sword and mace. All were set in jewels. Twelve thousand fellows then kissed the hand of the Koyumji-basha (master of the goldsmiths), and for seven days and nights boys with girdles set with jewels and all dressed in gold, bearing golden daggers and knives and wearing silk aprons, strutted like so many peacocks and subsequently kissed the hands of the Seniors (Pirs). From five to six thousand tents were ceremoniously dressed on the plain of Kaghidkhanah; and for twenty days and nights people were parading in festivity. It was in short a period of feast of which no other guild could

3. Late eighteenth-century silver bowl. *Collection of Sadi Aral, Istanbu Turkey.*



4. Turkish Marriage Chest. Early nineteenth century. *Topkapi Museum.*

ɔoast. The camp processions made a splendid sight and blinded he eyes of their beholders by their splendour. It is recorded that exhibited on wagons and litters were knives, daggers, girdles set with jewels, censers, rosewater dishes, harnesses, swords, maces and scores of other precious items – said to be 'beyond all descriptions' – and all, whether Moslems or Infidels, wore round heir heads red and green sashes.

Evliya also gives information about silver stamping, which is he only form of marking found on Turkish silver: 'The Stamp-office is a great building close to the factory of the goldsmiths, with a garden and bath, wherein seventy men are employed. They stamp the Imperial cypher *(Tughra)* on all the silver worked at Constantinople, which however differs from the Tughra on the coins, in as much as the words "ever victorious" are on it. The chief of the Stamp-office is at the same time the inspector of all of he goldsmiths, because he puts the stamp on their work after having made the assay of the silver. The tax for the stamp is six aspers, three of which go to the treasury and three are divided between the head of the Stamp-office and the three Sifis of the ower; if the three Sifis dare to stamp silver of lower alloy than prescribed, their heads are cut off and righteous men appointed in their places. If the silver put in the fire for the assay is found to be impure, the chief of the Stamp-office confiscates it for the Emperor, or breaks it with a hammer into small pieces and gives it back to the owner. All this is according to the canon of Sultan Selim I who was himself at the same time a goldsmith, dye-cutter and stamper. The building devoted to the Stamp-office is his foundation.'

The Sultan's Tughra guarantees the quality of the metal as .900 and identifies the reign during which the piece was made but does not identify the maker. While the form of the Tughra changed with each Sultan the basic shape remained and it is difficult to distinguish those of different sultans. The mark of the Tughra is in a circle and the motifs to the right and below were changed with each Sultan.

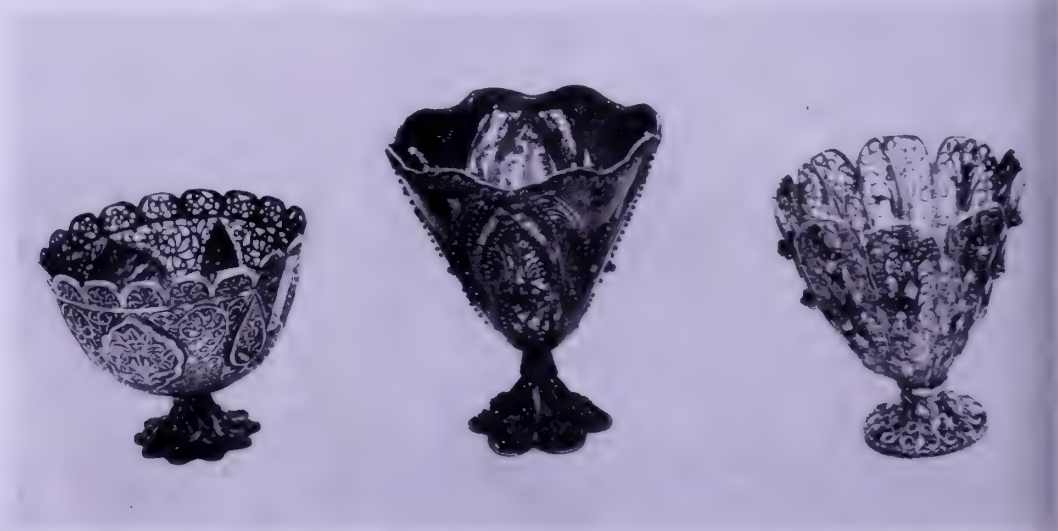
Although the control of Turkish silver dates from the sixteenth century, stamped articles from that century are practically non-existent. A few rare pieces marked with the Tughra of Murat IV (1623-1640), Ibrahim (1640-1648) and Mustafa II at the end of the seventeenth century are however extant. The Museum of Turco-Islamic Art in Istanbul has many pieces of antique silver, few of which are marked. Several pieces can

5. Filigree zarfs for coffee cups. *Hilton Hotel Antique Shop, Istanbul.*

6. Silver Mirror. Early nineteenth century. ***Hilton Antique Shop.***

however be dated through the inscriptions. There is an incense burner and a Koran cover that belonged to Sultan Ahmet (16-3-1617). These have inscriptions in Persian style and ornamentation of leaves and flowers.

Because so little early Ottoman silver exists today it is difficult to form a clear picture of its characteristics. From the Persian Sassanian style came such simple motifs as dots, circles and all-over fishscale patterns. Arabesque designs and inscriptions were Seljuk contributions, as were designs with lions, ibexes, double eagles, dragons and angels. From the ancient East also came spiral tendrils filled with vines and grapes, and the use of ornamental fillets between other decorations at corners. Turkish art is one of ornament, the chief elements of which include arabesques and intertwined bands. Arabic script is an important motif of design. Surfaces are divided into borders and central medallions, friezes, circles and 'Rumi' motifs all mathematically accurate. Every space on the background surface is covered with spiral tendrils, herringbone, circles, wavy lines, stars or rosettes. Although artists and craftsmen were non-Turk Greeks and Armenians, Ottoman art from the point of style and inspiration is purely Muslim in character and reflects the tastes of the governing class and the influence of Arab and Iranian civilisation. The silver that was made in the palace ateliers in Istanbul was decorated with designs related to those used on textiles, tiles, manuscript illuminations, bookbindings and wood carvings. This was because the designers employed worked for all branches of the vast royal workshop. There must also have been pattern books for the use of all craftsmen.



7. Filigree zarfs. ***Hilton Antique Shop.***

8. Mahmud II desk-set for ink and sand. Mark on bottom. *c.* 1820. *Hilton Antique Shop.*

The art of the silversmith is bound to that of the jeweller, the engraver and the modeller or sculptor. As a craftsman he must be skilled in manipulating the metals by hammering, soldering, casting and finishing. These processes were known in the Middle East as early as the fifth century B.C. Islamic silversmiths also employed the various techniques of ornamentation which included engraving, repoussé, niello, filigree and pierced work. These were the techniques most often used by the Ottoman silversmiths. The villages of northern Asia Minor had in fact been celebrated for their work in niello. Niello is called 'savat' by the Turks, a reference to the black alloy used. It was first used in Turkey in the eleventh century, and niello bands of kufic lettering are seen on quite large items of Turkish silver.

Filigree was also a feature of Turkish work. At first it was made with grains or beads of silver or gold which were constructed as borders or as backgrounds. Later plain or twisted wires were used, and, in addition to pieces of jewellery such as rings, bracelets and belts, such articles as cup-holders, inkstands, and coffee-pots were made by the same process. The designs in filigree included whorls, loops, scrolls, leaves, flowers and fruit. The delicate lace-like patterns were usually made within a supporting framework of round, oval, diamond or starlike spaces. Twisted cable edges often gave added support.

Turkey was a warlike nation and the earliest pieces of Turkish silver extant today are weapons which were forged from the famous 'watered' steel and lavishly decorated with gold, silver and precious stones. Among these articles are helmets dating from the fifteenth century. They are covered with silver damascene work consisting of pious inscriptions and arabesque patterns of leaves and naturalistic flowers. Swords, scimitars, daggers and guns in the seventeenth and eighteenth centuries also were covered with designs of silver in arabesque patterns. Battle-shields were set with gold and silver inlay and semi-precious stones, while arms for the palace guard were set with diamonds, sapphires and seed pearls. The taste of the Turkish Sultans is indicated by the profusion of gold and precious stones. Items

9. *Touibak.* Rose-water ewer, incense-burner and tray, copper inlaid with gold. *Hilton Antique Shop.*

10. Turkish incense burner and tray. Nineteenth century. *Topkapi Museum.*

studded with diamonds from India, rubies from Bedakhshan, turquoises from Nisbabur and opals from Abyssinia, set in backgrounds of gold arabesque exist from the sixteenth century, include not only the daggers and weapons of war but such further items as mirrors, Koran covers, pen cases, pitchers, ewers and wine vessels for palace use were made of gold encrusted with precious stones. There were also silver ewers and basins set with precious stones.

Silver pieces which were used in the household of the wealthy Turk date from the seventeenth century. One of the most important of them was the pen box. Scribes, painters, poets, court officials and all who could afford them kept writing tools in special boxes. Portable silver ink pots, called davits, consisted of a hollow rectangular shaft to hold the quills. Attached to one end of this shaft was a small rectangular box which contained a ball of cotton thread saturated with ink. The ink pot was usually ornamented with bands of engraving or repoussé. One such ink pot in the Municipal Museum of Istanbul is said to have belonged to Sultan Ahmet III at the beginning of the eighteenth century. It carries the rare monogram of the maker, 'mehmet'. In the nineteenth century silver writing drawers carried the instruments for writing. A silver writing drawer in Topkapi Museum is in the form of a peacock with outspread tail. It is embossed with a design of naturalistic feathers and the tail is further embellished with incised geometric borders.

In the seventeenth, eighteenth and nineteen centuries the centre of silversmithing in Constantinople was the Darphane. From the eighteenth century on Armenian artisans were particularly active in Constantinople. Serkis Techelebi Duz, who was Director of the Mint, was one of a long line of Armenians of that family who worked at silversmithing in that city and who were influential with the Sultans. At this time the finest silver was still made in Constantinople, but Smyrna and Van were also centres for the craft.

From the mid-eighteenth century the design influence in Turkish silver was European, particularly from France. In the latter the Louis XV, Louis XVI and Empire design motifs were popular and included roses, flowers in bouquets, cornucopias, ribbons, garlands, musical trophies and acanthus and scrolls, Greek key, wave and egg and dart borders. Repoussé was the technique most often favoured. Grapes and leaves and pomegranite patterns in repoussé are seen on mirrors, marriage coffers and trays. Such articles as bird cages, lanterns and brazie

11. Marriage or Christening present with dove finial. Nineteenth century. *Topkapi Museum.*

12. Early nineteenth-century Turkish coffee pot. *Hilton Antique Shop.*

A *gulabdan* was a tall, thin-necked vase made to hold one rose. The ewer and basin for rosewater was passed around after the meal. This article was made of silver, as was the coffee-pot with its warmer. The incense burner and tray were also important household articles. The burner was usually ornamented with a pierced floral design and stood on three legs on a tray. Silver bowls for the bath were ornamented with spiral flutings about a centre oval medallion with floral designs. Other bowls had elaborate designs of floral bouquets set within columns.

In the nineteenth century there were Turkish spoons that followed European patterns, but there were also spoons with bowls made from Turkish coins. Unusual long-handled spoons, made for marriage or circumcision gifts, had small figures of a dove, or sometimes a frog, attached to their handles.

Of the Turkish silver extant today there is a gap between the fifteenth and seventeenth centuries, and there are very few pieces existing made before the eighteenth century. There are also very few pieces with traditional Ottoman design motifs. This is probably due to the custom of melting down the silver utensils of the palace when money was needed. For silver of the eighteenth century or earlier one must therefore turn to necessarily weapons of war, Koran covers, or a rare pen case to see fine arabesque designs and Kufic lettering.

were made in silver but were usually intended for the use of the imperial family or the excessively rich.

Custom and etiquette dictated the forms of many Turkish silver articles. The traditional offering of a pipe, coffee and sherbet to guests required vessels for their service. Thus the water pipe *(nargila)* was always an important and widely-used item and rich materials and lavish ornamentation were used in its construction. Another important article was the coffee cup holder or *zarf*, made in pierced designs of flowers, leaves and musical trophies. Some zarfs were made of delicate filigree. There are many of these little cups available in the antique shops and bazaars of Turkey today, the majority of them having been made in the nineteenth century; many are stamped with the tughra of a nineteenth-century Sultan.

The serving of sherbet and sweetmeats also necessitated trays and special dishes. Those belonging to the palace were of gold set with jewels, but sherbet dishes and trays were also made of silver. Many of the trays were made in Smyrna. The characteristic Smyrna tray is oval or rectangular and has a raised border of grapes and leaves and pierced work. The handles are usually composed of double eagles' heads. The same motifs were used on coffee pots, zarfs and bonbon dishes, particularly those made at Smyrna in the nineteenth century.

13. Early nineteenth-century coffee pot and bowl. *Topkapi Museum.*

The American way with art

JOSEPH T. BUTLER, American Editor of *The Connoisseur*

Merchants and Mandarins

THE WALTERS Art Gallery (Baltimore, Maryland) recently held an exhibition with the interesting complete title 'Merchants and Mandarins: The Mutual Influence of China and Europe.' Obviously, the show included objects made in China which were expressly for the European market and objects made in Europe in the chinoiserie manner. This theme provided for fascinating contrasts in the objects shown.

The inspiration for the exhibition came from the gallery's purchase last year of a large painting by Jacques Vigouroux Duplessis dated 1700 which shows three actors, two in quasi-Chinese attire and one in Renaissance dress carrying a circular painting which represents the legend of Jupiter and Danae. This painting clearly shows the impact of the divergent cultures on one another.

Also, included were other paintings, tapestries, metalwork, lacquers and porcelains. In all, 70 objects were included most of them dating from the 18th century. These show the great mystery which China held for Europeans as well as some fanciful and curious interpretations of Chinese designs.

1. Jacques Vigouroux Duplessis. ***Theatrical Caprice*****, oil on canvas, 1700.** ***The Walters Art Gallery.***

2. Pair of Vases, Sèvres, porcelain, 18th century. ***The Walters Art Gallery.***

3. Plate, Chinese, blue and white porcelain, late 17th century. ***The Walters Art Gallery.***

4. Yoshiiku. *A Frenchwoman and a Dutchman*, woodcut, 1860. *Philadelphia Museum of Art.*

5. Yoshiiku. *A Frenchman Photographing, Assisted by his Wife*, woodcut *c.* 1860. *Philadelphia Museum of Art.*

Foreigners in Japan

A SLIGHTLY later view of Occidentals by Orientals was seen in a colourful exhibition of Japanese woodblock prints which was recently on view at The Brooklyn Museum. Focusing on Yokohama from 1860–1863, the show consisted of more than 100 prints which were originally assembled by the Philadelphia Museum of Art. These Yokohama prints documented the opening of Japan to world trade as a result of Commodore Matthew C. Perry's expedition to Japan in 1853. By 1860, the small secluded seaport of Yokohama had been transformed into a bustling, bawdy, trade centre inundated by waves of Dutch, German, French and American 'barbarians'.

This show offers a fascinating record of the exotic 'foreigners' and their customs as portrayed by the Japanese. While some were drawn from personal observation, others must be credited to the artists' lively imagination. For example, the print entitled *American Woman on Horseback in the Snow* by Hiroshige II portrays an almond-eyed beauty reining in a prancing horse, the plumes of her feathered headdress waving in the breeze.

In his introduction to the handsome illustrated catalogue Kneeland McNulty, curator of Prints, Drawings and Photographs for the Philadelphia Museum of Art, who organised the exhibition, notes that '. . . By 1861, numbers of colourful woodcuts appeared purporting to be "true likenesses" of what were variously termed "red hairs" (originating from descriptions of Dutchmen), the "barbarians" and the "foreigners". Their exotic clothes, their custom of sitting in chairs, their manner of riding horses and smoking cigars, their amusements, and their pets were documented.'

In the Brooklyn Museum exhibition the Japanese woodcuts were shown together with ceramics from the museum's Oriental collection, as well as a superb 18th century plate signed by Shiba Kokan and dated 1797 on loan from Dr. Roger Gerry.

Santos de Puerto Rico

COLOURFUL figures of the Three Kings and the Holy Family were seen in a recent exhibition around the holiday season at the Boston Museum of Fine Arts. This unusual exhibition of Puerto Rican folk art, lent by the Institute of Puerto Rican Culture, San Juan, included fifty wooden devotional images of saints and holy figures carved for individual households. The show was funded by grants from the Massachusetts Council on the Arts and Humanities, the Luis Ferre Art Museum, and Arthur G. B. Metcalf, President, Electronics Corporation of America.

These imaginative carvings, dating from the 18th to the 20th century, played an important part in the domestic devotion of Catholic

6. Lares region of Puerto Rico. ***The Eleven Thousand Virgins*****, carved and painted wood, 19th century.** ***Institute of Puerto Rican Culture.***

7. Artist unknown. ***Our Lady of Monserrat*****, carved and painted wood, 19th century.** ***Institute of Puerto Rican Culture.***

families, Saints and holy figures were worshipped through the *santos* depicting them. *Santos* were asked favours which ranged from finding a lost object to protecting a woman in childbirth and were offered in return small gifts, candles, songs and even new coats of paint.

The *santos* depict saints, archangels, the Holy Family and spiritual concepts like the Trinity which are imaginatively transformed into concrete visual terms. There are approximately sixty different kinds of Puerto Rican *santos*, but a few subjects such as the Virgin Mary and St. Anthony, are particularly popular. The Three Kings, associated with both Christmas and Epiphany, January 6, when they bring presents for children in exchange for grass left under their beds, are also favourites in Puerto Rico. The tradition of *santos* was introduced to Puerto Rico with Spanish colonisation and has flourished since the 18th century. Although the first Puerto Rican *santos* were related to the naturalistic Baroque sculpture of Spain, Puerto Rico rapidly developed its own more abstract and colourful style. *Santos* carvings reached its peak in the late 19th century and has declined only recently with the mass production of the 20th century. Today, *santos* are

8. Florencio Caban (1870–1950). ***The Three Kings*****, carved and painted wood.** ***Institute of Puerto Rican Culture.***

9. Zoilo Cajigas of Aguada. ***The Flight into Egypt*****, carved and painted wood, contemporary.**

10. North Baffin Island. *Hare*, ivory. *Canadian Eskimo Arts Council.*

carved for collectors rather than for country people.

Although the artists of *santos* were concerned primarily with the religious aspects of their carvings, their work reveals skill and imagination. The tradition of carving was often passed down in families.

An illustrated catalogue in Spanish and English, had a text by Gilian Wohlauer, Coordinator of the Exhibition and Assistant to the Curator in the Museum's Department of American Decorative Arts, and an introduction by Ricardo E. Alegria, Director, Institute of Puerto Rican Culture.

Sculpture of the Inuit

THE PHILADELPHIA Museum of Art is holding a fascinating show through the fourth of this month which includes some 400 carvings, covering 2,800 years of Eskimo art. The show was organised by the Canadian Eskimo Arts Council. Dating from as far back as the Dorset culture, 800 B.C., to contemporary times, the work is on loan from 49 private collections and 18 museums and institutions. The carvings reflect daily Eskimo life, frequently depicting the hunter, the mother and child, and the Arctic animals that provide food and clothing. Ivory, bone, antler, and soap-

11. Artist unknown. *Dressed Female Figure*, ivory, before 1928. *Canadian Eskimo Arts Council.*

12. (Left to right). Tudlik, 1890, 1962; Cape Dorset, *c.* 1957. *Group of Owls*, stone carvings. *Canadian Eskimo Arts Council.*

14. David Teniers the Younger with Jan Davidsz de Heem. ***Kitche Interior*****, oil on oak panel, 1643.** ***Los Angeles County Museum of Art, Gift o H. F. Ahmanson & Co. in Memory of Howard F. Ahmanson.***

13. Rembrandt van Rijn. ***The Raising of Lazarus*****, oil on panel, *c.* 1630.** ***Lo Angeles, gift of H. F. Ahmanson & Co. in Memory of Howard F. Ahmanson.***

stone are the usual carving materials. Montreal architect Luc Matter designed the installation.

Philadelphia is the only city in the United States to host this exhibition, which arrives here after a year-long tour of major European cities, including London, Paris, Moscow, and Copenhagen. A beautiful fully illustrated catalogue, with three essays on Eskimo art accompanies the show.

Recent Acquisitions in Los Angeles

MAJOR paintings by 17th century artists Rembrandt and Teniers have been given to the Los Angeles County Museum of Art in memory of Howard F. Ahmanson, one of those most responsible for the creation of a new Museum of Art seven years ago. *The Raising of Lazarus* by Rembrandt and *Kitchen Interior* by Teniers were presented to the Museum by William Ahmanson, Chairman of the Board, H. F. Ahmanson & Co.

'While the Los Angeles County Museum of Art has received many important objects of art as gifts over the years, none has more personal meaning than this very generous contribution,' said Dr. Franklin D. Murphy, President of the Museum's Board of Trustees.

'Those trustees of us who worked with Howard Ahmanson during the darkest as well as the brightest days in the recent history of the Museum, remember not only his dream which came to fulfilment, but the very real contributions in time and money which made it possible.'

Rembrandt's dramatic painting of th moment that Lazarus begins to rise was create in 1631-32. The work has been included i every significant book on Rembrandt pub lished during the past 50 years. There are thre other Rembrandts from this early period in th Museum's permanent collection.

15. Auguste Rodin. ***Minotaur*****, bronze and plaster versions, 1897.** ***Los Angeles County Museum of Art, gift of Mrs. Leona Cantor.***

Peter Van Dyck. *Coffee Pot*, silver, *c.* 1715. *The New York Historical ·iety, gift of Mr. and Mrs. Alexander O. Vietor.*

The acquisition of this painting makes the s Angeles County Museum of Art a major ıtre in the country for the study of Rem- ındt's early years in Amsterdam,' said useum Director Kenneth Donahue. 'The nting embodies the most striking features of mbrandt's early religious scenes.'

The Raising of Lazarus was acquired by ›ward Ahmanson in 1959 at which time the tial fund raising effort was underway for the ıstruction of a major art museum in Los ıgeles. The painting has been cleaned and tored by the Museum's Conservation partment and is considered to be extremely ·ll preserved.

The second painting given to the Museum s created in 1643 in a collaborative effort by vid Teniers the Younger, a leading painter scenes of everyday life in 17th century ıtwerp, and Jan Davidsz de Heem, a dis- guished Dutch still life painter. *Kitchen erior* is an extraordinary painting in that two portant artists worked on the same project d both signed the painting. Donahue says ıt there are only a few instances where ists of equal stature worked on the same nting and that to have both signatures is ite rare.

Donahue pointed out that for a long time there d been speculation that Teniers had been in ntact with de Heem in Antwerp. 'The ımanson painting signed by these two ists and dated 1643 is proof of that contact,' d Donahue. This painting also was acquired Mr. Ahmanson in 1959 and cleaned by mbers of the Museum staff. Donahue scribed the painting as being in perfect ıdition.

Another magnificent gift of eleven pieces of ılpture by Auguste Rodin, including a bust of first work he ever submitted for exhibition been given to the Los Angeles County ıseum of Art. Mrs. Leona Cantor, a well own Beverly Hills collector and active pporter of the Museum of Art, donated the rks to the Museum; they are currently ng exhibited.

One of the most important aspects of the gift a bronze cast and the original plaster of *Minotaur*. Cast in 1897, the piece is one of many that Rodin created out of the world of Ovid. The sculpture represents the half-man, half-bull offspring of Queen Pasiphae and the Cretan bull, with one of the Minotaur's victims.

Charles Millard, Curator of 19th century European Art, said that the plaster model is the first original plaster in the 19th century collection. He called this piece the 'highlight' of a very important gift. This plaster model has never been publicly exhibited, according to Mrs. Cantor.

Also included in Mrs. Cantor's gift is *The Man with the Broken Nose*, which was the first work Rodin ever submitted for exhibition. Ironically, the piece was not accepted for exhibition from the man who was to become the most important sculptor of his time. Most of the pieces in the gift are busts. Mrs. Cantor is the wife of B. Gerald Cantor, a member of the Museum's Board of Trustees and an art collector with particular interests in the work of Rodin.

An Important Coffee Pot

THE NEW-YORK Historical Society has recently been given an important coffee pot by the rare New York maker Peter Van Dyck (1684-1751). The gift was made by Mr. and Mrs. Alexander O. Vietor. The Historical Society has a highly distinctive collection of American silver with many important New York pieces. This coffee pot makes a fine addition.

Books Reviewed

The fool of astronomy

NICHOLAS COPERNICUS: On the Revolutions. Limited facsimile edition of the autograph manuscript. (Macmillan and Polish Scientific Publishers, London, Warsaw and Cracow; distributed by Johnson Reprint Corporation in U.S.A. and Canada. £35.00).

NICHOLAS COPERNICUS is an enigma. He was born in Torun in Poland on 19 February 1473 and died at Frauenberg on 24 May 1543. On his deathbed a copy of his famous book, *De Revolutionibus Orbium Coelestium* (On the Revolutions of the Heavenly Spheres) was placed in his hands. Fresh from the press at Nuremburg had come a book that was to make history. Here between the covers was the whole of Copernicus' life work as an astronomer. In it was contained the modern view of the world; the Sun, *not* the Earth, is stationary and at the centre – the Earth *moves* in orbit round the sun, and rotates daily on its own axis. Here was a real challenge to the earth-centered cosmos of the mediaeval schoolmen.

'The fool wants to turn the whole art of astronomy upside down', said Martin Luther some 10 years earlier; while in 1636 Cardinal Schoenberg, intimate of Pope Paul III, wrote to Nicholas Copernicus, Canon of the Cathedral at Frauenberg, imploring, 'learned man, I beg you most emphatically to communicate your discovery to the world'; but the conservative Copernicus was in no hurry. His detailed manuscript had been completed in 1630 and *no* copies were made for circulation. The brief outline of his heliocentric hypothesis, *Commentariolibus*, written in the second decade of the century was all that the reticent astronomer had seen fit to allow to be read and copied.

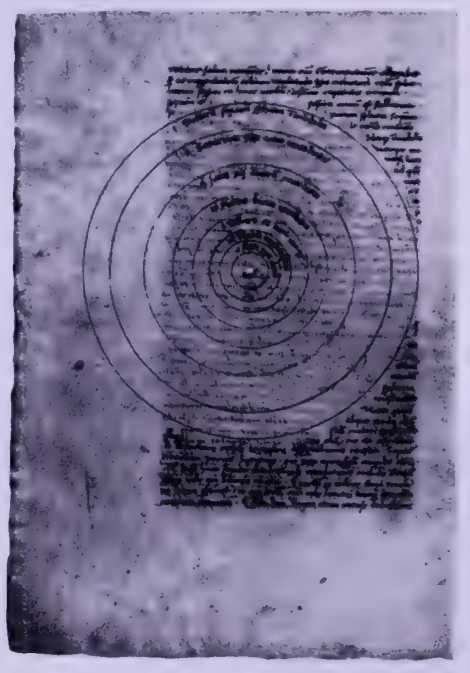
Eventually a life-long friend and confidant, Tiedemann Giese, Bishop of Kulm, with the young enthusiastic Georg Rheticus, Professor of Mathematics and Astronomy at Wittenburg prevailed on the timid mediaeval Canon to publish his great work for the renaissance world to read. Rheticus wrote out the manuscript during a year's stay at Frauenberg, checking the figures and making a few minor corrections and amendments. In May 1542 Rheticus was in Nuremberg watching Johannes Petreius begin to set up the type of the book which contained a revolution in man's conception of the universe. It is part of the enigma of Copernicus that this important book should have had such an amazingly negative reception. The first edition of 1,000 copies did not sell out. Furthermore, despite the philosophical and scientific ferment that Copernicanism brought about, there were only two further editions until the 19th century (Basle 1566, Amsterdam 1617).

The autograph manuscript of *De Revolution-ibus* has been treasured and cared for b succession of owners from Tiedemann Gies the Nostitz family of Prague, whose collecti were nationalised in 1945. The Czech gove ment presented this priceless historic docum to the Polish nation in 1956. It is now deposit in the Jagiellonian Library at Crac where Copernicus graduated in 1491. To m the quincentenary of Copernicus' birth Polish Academy of Sciences have sponsored publication of this full-colour facsimile edit of the autograph manuscript. It is an excell production, beautifully printed and a fitt tribute to the labours of a lonely and withdra scholar. In a 20 page introduction Jerzy Zat presents a lucid analytical description of manuscript, well supported by 23 pages plates which illustrate watermarks and examp of Copernicus' handwriting from the mar script compared with his private correspond and documents written in the capacity Canon of Frauenberg Cathedral.

The manuscript comprises in all 213 leav 2 paste-downs and 4 fly leaves. On every pa of the facsimile the superb technical skill of National Press in Cracow is obvious. The sub differences in tone and shade of the four kir of paper that Copernicus used are wonderfu reproduced. The various shades of ink from red brown to a deep black, each deletic correction and insertion are all clear to the e The foxing, the blots, a large spillage of ink folio 194 all create a high degree of authenticit But for the lack of a slight musty archi odour, this could be the real thing.

Here, in a limited edition of 1,500 copies, i unique document, a cultural monument international importance, described by Profess Rosen as an 'epoch-making contribution to t liberation of humanity from the tenacious gr of an outworn ideology'. It is skilfully, inde lovingly, produced and a delight to hand One can only echo J. A. Comenius when 17 January 1614 he penned his ownersh inscription in the flyleaf, 'This book, bought a worthy price . . .' —D. J. BRYDE

Copernicus' conception of the universe: the earth *(Telluris)* is unambiguously in an orbit round the sun, exactly similar to those of the other planets.



CITY OF YORK. VOLUME III: SOUTH-WEST OF THE OUSE. The Inventory of the Royal Commission on Historical Monuments. (London: Her Majesty's Stationery Office. £10.50).

HAVING DEALT, in its first two York volumes, with Roman and with Military remains, the Royal Commission has now turned to a specific area, that part of the city lying to the south-west of the Ouse. The area surveyed comprises a little more than a quarter of the mediaeval walled city and, with the inner suburbs that have been incorporated since 1937, roughly one third of the present-day city's total extent. Apart from Blossom Street and its continuation known as The Mount, which provide the principal traffic artery towards the South-West, and excepting also Middlethorpe Hall, nearly all the interest is concentrated upon the sixty acres inside the walls, with Micklegate, 'without any doubt the most rewarding street in York' (Pevsner), as the show-piece.

A wonderfully complete picture emerges of what this part of the city has looked like throughout history. The churches (there were at least seven on this side of the Ouse by the beginning of the twelfth century) were ston built, but until early in the seventeenth centu almost all the houses were timber-frame before 1500 only the well-to-do had glass i their windows. Later York became, what still remains, a predominantly brick city; b because Georgian times were not notabl prosperous here, many people economised b only giving their wood-framed house a ne brick façade. Every appurtenance of living described, down to the gas lighting fir installed here in 1824 and the cast iron boo scrapers which, we learn, were a frequen

:nity about the same time. But only one t-1850 house is mentioned: Elm Bank, with *Nouveau* decoration by the Scot, George lton. This house is not described, but lifies for two plates, one in colour, of a very racteristic overmantel inlaid with glass and mics.

)n the other hand, York's first railway ion, of 1840-41, is fully recorded. Somewhat tilated, it survives as offices: the seventeen- front is still quite impressive. It was resting to observe, on a recent visit to York, whereas the front of the Old Station and ining Hotel (1853) are of 'white' brick with estone dressings, the elegantly regarded erials of the period, the back (of the former el) is of local red brick, with no stone at all. st of the charming train-shed of cast iron glass was unfortunately removed in 1965. s station remained in use until the opening he present one in 1877. It was a terminus, , being within the city, a great arch was built 839 to carry the tracks under the walls, and w years later another.

'his book will undoubtedly receive fulsome omiums, and so for its scholarship it should. s a 'consideration in depth' on a princely e, with photographs, plans, line drawings engravings in splendid profusion. Brave, efore, is the reviewer who dares to point to shortcomings. But what better place for courage than the columns of *The Connoisseur?*

In the first place, one must complain of editorial laxity. This book has been in preparation for a very (some will say an inordinately) long time, so long that an appreciable number of the buildings described have, in the course of the past twenty years, been demolished. We learn, for example, that the church of St. Mary Bishophill Senior was recorded in 1951-54 and destroyed in 1963. Is the description therefore changed to the past tense? Not at all. 'The church *stands* in a churchyard of considerable size . . .', it begins. And so with the accounts of many, though not all, the destroyed buildings. (There is no consistency here). Nor in a single case does the caption of the photograph of a demolished building indicate this fact or add a date. This is very irritating. One could also pose a number of pin-pricking editorial questions. Why are bow-windows termed segmental bays? Why does not brick tumbling appear in the Glossary?

The R.C.H.M. inventories have always been characterised by what looks very like a lordly disdain for the needs of the ordinary user; this volume is a surpassing example. Because bad practices were established many years ago, that is no reason for adhering to them for evermore. Regular users will already be all too familiar with most of them; but, in the probably vain hope that some changes will at last be made, I will mention the worst of them again. The monuments (by which is meant anything: not just sculptural monuments) are each given a number, and in the text references to them are always by number, not by page; yet the numbers introducing each new monument are not printed in bold type, nor are they repeated after the name of the monument at the top of each page, as they should be. The page numbers could be useful if they ran continuously through the book, but here of course they do nothing of the kind. Nearly half this volume is devoted to prefatory matter, which is given Roman numbers (hence xxxviii, lxxviii, xcviii, etc.). The plates have separate numbers again, to ensure maximum difficulty of reference; yet where seven, eight or nine photographs appear on a page, no numbers or letters of differentiation are employed. The maps, which one needs continually, are embedded between pages civ and cv. After which it comes as no surprise to find sixteen pages of plates and one full-page plan inserted (pp. 53-55) in the middle of a word.

From the point of view of the reader's convenience the one redeeming feature is the index, which is first-rate. But what a pity it is that, largely through deficiencies of commonsense, such a fine book should be rendered, quite unnecessarily, so frustrating.

—ALEC CLIFTON-TAYLOR.

E CARE OF OLD BUILDINGS 'ODAY: By Donald W. Insall. (London: 'he Architectural Press. £3.75).

E INCREASING number of publications cted towards the present awareness for servation are mainly concerned with princi- rather than practicalities. Donald Insall, architect in private practice much ex- ienced in the renovation of old buildings, now enlarged and brought up to date a book ich was first produced almost fifteen years . He completely ignores theoretical argu- nt and concentrates on the mechanics of iving, be it churches, barns or stately homes, thus provides them with the opportunity ive another few hundred years. In doing Mr. Insall evokes the spirit of the Society the Protection of Ancient Buildings, in junction with whom this book has been pared.

'he book is sub-titled 'A Practical Guide' and ed with its coverage of such matters as slation, sources of advice and finance, the anisation of building contracts, diagnosis of ctural defects, methods of repair and speci- n specification clauses, goes a long way to illing that role. In less than two hundred es, however, it is not possible to achieve re than an introduction to the subject and, ough the administrative section is ade- tely covered, the practical aspects have had e restricted to first principles. This inevitably involved some description of elementary lding construction which architects, even se unaccustomed to historic buildings (to om the book appears to be directed) will l unnecessary. To some degree this could have been compensated with an enlarged and more detailed bibliography.

The final section of the book is devoted to case histories illustrating the adaptation of this specialised knowledge to particular situations. Behind most of them runs the theme that renovation has been carried out to enhance destroyed or neglected architecture, but at the same time providing buildings that have a function. A point that Mr. Insall makes repeatedly, the neglect of which is brought home in these examples, is the need for continual maintenance of the materials and structure as 'from the moment a building takes life, its various materials each begin at their own rates to wear away and to decay'. The vast sums spent on major repairs could to a large extent be avoided with regular remedial work.

A large number of illustrations adequately amplify the text, even though they are not of the high quality that is now almost taken for granted, together with some excellent drawings. Despite a number of irritating errors, primarily in the editing, the book is good value and, although directed towards the professional, contains a great deal that makes worthwhile reading for anybody having a responsibility for our historic buildings. —STUART CORBYN.

THE GREEK REVIVAL: NEO-CLASSICAL ATTITUDES IN BRITISH ARCHITECTURE *1760-1870:* By J. Mordaunt Crook. (London: John Murray. £10.00).

DR. CROOK'S latest book could not have been better timed to provide valuable insights into Neo-Classicism for a public whose interest may possibly have been whetted yet bemused by the Age of Neo-Classicism exhibitions held last year in London. A breezy style, dazzling display of scholarly facts, excellent illustrations, a serviceable bibliography, essential props for a really splendid general opus, are all there, but unfortunately without what is even more important, intellectual reliability. For soundness is not just a scholarly prerogative; it becomes even more important when a wider public, less equipped to discriminate, is (one assumes) involved.

This criticism involves issues such as semantics, definitions, conceptual discrimination and the ability to formulate conclusions, with all of which an analysis of Romanticism and Neo-Classicism is inextricably tied up. The sad thing is that while Dr. Crook asks himself what is the truth about many of these matters, he rarely waits long enough for an answer of adequate depth. His prevalent use of the word 'classic' (whose meaning usually derives from Antiquity rather than directly connecting with it), where 'classical' might seem more regular, consequently needs more justification in the circumstances than the support (dare I say it) of Madame de Stael. The slightly staggering conflation of Renaissance and Baroque against which his Neo-Classicism is set recedes into less prominence when his discrimination of the various distinct yet interrelated aspects of Neo-Classicism becomes so blurred and internally inconsistent as to sabotage the excellencies there are in the book. And the same flaw is indeed doubly disastrous when it is realised that the main premise of the book is the description of

the specific aspect that the first part of the title suggests. Dr. Crook might have done better to play down the Greek in his title.

With his conceptual cornerstones founded on quicksands, Dr. Crook's reading of situations alas does tend to become, upon examination, less than reliable. While he may be entertaining on the role of the Dilettanti Society or of travellers in Greece, it is hard to see too much of an aspersion on archaeological precision in a discrepancy of 0.16 inches in the radius of the columns that Wilkins claimed to have copied exactly from Holland for use on the National Gallery. And he really does come to grief with his analysis of the context and nature of the work of Alexander Thomson.

There is nothing wrong with brevity, but it is sad to say that one can learn more in less space about the nature of the Greek Revival from, say, Collins' *Changing Ideals in Modern Architecture* than from Dr. Crook's pages – and at about one sixth of the price.—BENEDICT READ.

THE ARCHITECT AND SCULPTOR IN ANCIENT GREECE: By Bernard Ashmole. (London: Phaidon Press. £5.50.)

THIS BOOK is a collection of six lectures. Two deal with the temple of Zeus at Olympia, three with the Parthenon, and one with the Mausoleum. The subject is architectural sculpture, and what practical or aesthetic considerations governed its final appearance. The main cohesive factor is the chronological development of such sculpture; from the dawning of the classical age, to its decadence.

The author has all the equipment to do justice to his subject; easily combining history, connoisseurship, and a wide knowledge of Greek (and other) art, with sometimes brilliant results. This applies particularly to the chapters about Olympia, where an analysis of the reasons for the choice of site and sculptural iconography is interwoven with a discussion of the practical problems; such as carting and quarrying the stone, and recruiting the sculptors. The result is a sense almost of contemporary reportage. However, the author occasionally falls prey to excessive enthusiasm, which can lead him to wax lyrical about the expressiveness of an exceptionally battered head. Also, it is regrettable to have the old red herring about the detailing of the Parthenon frieze dragged out yet again. The sculptors must have been aware that much of their fine carving besides being placed too far away to be seen, was to be obscured with paint. This does not seem to have deterred them.

The book is lavishly illustrated; and although the English is sometimes eccentric (there are two 'sentences' without verbs) it makes stimulating and enjoyable reading.

—M. ROSENTHAL.

BRITISH CUT AND THRUST WEAPONS: By John Wilkinson-Latham. (Newton Abbot: David and Charles. £2.75.)

SINCE *Sword, Lance and Bayonet* was written by Charles ffoulkes about forty years ago (available now in reprint) there have only been improvements in detail on his pioneer work. Much of this is in periodicals, but *British Cut and Thrust Weapons* contains some refinements on ffoulkes. These are partly factual and partly in such addenda as the section on manufacturing techniques. This last however is marred by the anecdotal and partial attitude shown toward the Wilkinson Sword Company. The real field for new research, that into the documents preserved at the Public Record Office, has been apparently neglected.

Two inadequacies may be selected to indicate the lack of depth of this book.

Firstly, while pointing out the modifications imposed on the Heavy Cavalry Sword Pattern of 1796 (without War Office references however) Mr. Wilkinson-Latham has apparently failed to mark the variations shown in a sword displayed in the Tower of London Armouries (IX.968) and also found in a sword in the Armouries store. Since these two swords differ distinctly from the accepted type in details of both hilt and blade, and are in many ways close to the Austrian Heavy Cavalry Pattern of 1769, there is ample room for confusion. It is noteworthy in this context that Mr. Wilkinson-Latham does not consider it worthwhile to touch on those foreign patterns (such as the Austrian sword) which influenced British designs.

Secondly, there is a type of brass hilt which was fitted to the swords carried at one time by Drummers, and subsequently adopted by the Army Hospital Corps and Coastguards. The section on Army Hospital swords is confused, although the Drummers are mentioned. The single line illustration is inaccurate, but worse, Mr. Wilkinson-Latham fails even to remark on the Coastguards, or to point out that there are five known distinct kinds of blade found with this hilt design. It may well be impossible to clarify the situation yet, but it is sound to acknowledge problems where they exist, which this authority sometimes fails to do.

To criticise a more open question, the treatment of the old discussion of the general superiority of a thrusting to a cutting weapon especially for cavalry, seems one-sided and unbalanced. It culminates in a laudatory piece on the 1908 cavalry sword, which even if it was as good as is suggested, has the farcical aspects of being a very ugly obsolete weapon for an obsolete force. The possibility that the thrusting sword is not the ideal weapon is suggested by two major considerations. Firstly the two cavalry swords carried with tremendous effect throughout the Napoleonic Wars were neither primarily thrusting weapons; Heavy Cavalry carried a straight broad bladed sword with no real thrusting point, and Light Cavalry used a broad sabre. Secondly, by no means all the theorists and practitioners of Cavalry tactics who had first hand knowledge in the nineteenth century believed in the thrusting weapon.

The usefulness of this book is largely restricted to the illustrations which are copious but of varied quality. Particularly annoying are the pictures of present-day sterile versions of old military swords still in ceremonial use.

—NICHOLAS HALL.

BOOKS RECEIVED

The London Doré Saw. A Victorian Ev tion: By Eric de Maré. 229 pages and nun ous illustrations. London: Allan Lane/ Penguin Press. £8.00.

The Guide to the Building Regulati 1972: By A. J. Elder. 166 pages and 245 drawings. London: The Architectural Pr £2.25.

Sir Jeffry Wyatville. Architect to the Ki By Derek Linstrum. Oxford Studies in History of Art and Architecture series. pages, 180 illustrations and 26 diagra London: Clarendon Press/Oxford U versity Press. £10.00.

A History of Greenwich: By Beryl Pla 231 pages with illustrations. Newton Abb David and Charles. £3.50.

A Bibliography of Vernacular Archit ture: Edited by Robert de Zouchettall. pages. Newton Abbot: David and Char £3.95.

The Anti-Rationalists: Edited by J. Richards and Nikolaus Pevsner. 210 pa and numerous illustrations. London: T Architectural Press. £6.00.

Dictionary of Twentieth-Century A 420 pages text and 66 illustrations. Londo Phaidon Press. £5.50.

Géricault's Raft of the Medusa: By Lore Eitner. 176 pages and 158 illustratio London: Phaidon Press. £9.00.

壽福囍

The three symbolic characters *Shou f Shuang Hsi* are taken from the long awaite study *A View of Chinese Rugs: from th seventeenth to the twentieth century* by I H. A. Lorentz. This is a masterly definiti work, richly illustrated, in which all poin relevant for understanding the Chinese ru are dealt with, the technique, the colour the patterns and their meaning, chronolog and the demarcation of Chinese rugs fro the rugs of Eastern Turkestan.

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The Connoisseur's Diary

Sarah Bernhardt as 'Theodora' wearing a ostume of her own design.

Sarah Bernhardt Returns to London

SARAH BERNHARDT came to London for the first time in June 1879. Her early npressions were anything but happy: she rrived at Victoria station just as the Prince of Vales was about to leave for the Continent and vas driven through the grimy purlieus of Westminster expecting that fashionable London vould ignore her and that she would be unable o reach out to 'those cold, polite immovable nglish'. Her mood darkened still further when he arrived at 77 Chester Square: of the undreds of bouquets which crowded the allway, only one was from an Englishman – Henry Irving. Sarah was taken to her room n tears.

In the event, her tour was a triumph; all her nisgivings changed to delight and gratitude as ritics acclaimed her and the theatre-going ublic virtually laid seige to the 'Gaiety', where he Comédie Française was acting. Within days he had recovered her spirits and wrote that hospitality is a quality made up of primitive aste and antique grandeur: the English are, in ny opinion, the most hospitable people on arth'. The volatility and excitement of Sarah's ersonality are reflected in an exhibition levoted to her at the Ferrers Gallery, Piccadilly Arcade, between March 15 and April 30. Sarah's beauty and reputation were such that he attracted artists of widely differing styles; n this exhibition there is displayed a remarkable collection of paintings and sketches, mostly by friends of Sarah's, which chronicle her extraordinary career. There are posters by Alphonse Mucha for 'Medée', 'Tosca' and others of her great roles, the guise in which Sarah is most familiar to people today. Alongside those are Mucha's original drawings for the famous 'Hamlet' poster, and a series of sketches by him to illustrate the programmes for 'La Dame aux Camelias' and 'Gismonda'. There are other posters, too, designed to show something of the impact Sarah made on the cultural life of the Third Republic.

One of the most interesting exhibits is a view of the interior of Sarah's house in the Rue Fortuni, painted by Marie Desirée Bourgouin in 1879. Sarah is shown at work on a sculptured scene from 'The Tempest', surrounded by a bizarre collection of ornaments, animals and what she simply termed 'effects'. Sarah's undoubted ability as a painter and sculptress is illustrated by a bronze inkwell of remarkable complexity and ugliness; Sarah's bust rises out of the form of a heraldic beast, which seems just to have alighted on its plinth by means of a set of bats' wings of sinister and real appearance. Sarah exhibited a number of her own artefacts while she was in London, in order to raise enough money to buy a pair of lion cubs. 'I had no pretensions either as a painter or a sculptress', she wrote, 'and I exhibited my works for the sake of selling them'. She was unable to find any suitable lions, and had to be content with a cheetah, a wolf and six chameleons. One lion that she did succeed in capturing was the Prime Minister, Mr. Gladstone. He visited her exhibition and talked to her at no doubt tedious length about the morality of Phèdre. Sarah tried eventually to pass him off with the general and harmless observation that 'we ought never to do what is irreparable'; the Grand Old Man at once took her to mean that she was against capital punishment, and began a vigorous monologue on that theme until the discreet and imposing figure of Lord Leighton intervened to save the situation.

2. Mr. Gladstone visiting Sarah Bernhardt's art exhibition in June 1879.

The Ferrers Gallery exhibition certainly does convey a sense of the style and drama of Sarah's approach to life; looking at Graham Robertson's exquisite sketch of a pensive and nude Sarah curling up from the bottom of the paper like a genii out of a lamp, or Watson's magnificently coloured portrait of Sarah as 'Adrienne Lecouvrier' gives substance to the legend of 'the Divine Sarah'. She clearly attracted talent and originality almost in proportion as she gave.

The success of Sarah's visit to London remained vividly with her; 'all that elegance, that essence of luxury and that joy of life brought back to my memory the vision of our Bois de Boulogne, so elegant, so animated a few years back'. It reminded her of the Paris of the Second Empire, and of her favourite patron, Napoleon III. A hundred years from his death, it is worth a passing thought for the man who created the style out of which Sarah Bernhardt arose, 'our gentle Emperor with the shrewd smile' as she called him.

WILLIAM ALLAN

3. A poster by Emile Grasset showing Sarah Bernhardt as Joan of Arc.

Art Dispatch from Europe

GÉRALD SCHURR

Dunkirk. Dutch Painting

THE MUSEUM at Dunkirk is presenting a panorama of seventeenth-century Dutch painting which has previously been on view at the museums of Lille and Arras. There are 76 important pictures all drawn from public collections in northern France. This is an economically prosperous and flourishing region and the museums are consequently well endowed. It is an exhibition of unfamiliar works rather than of old favourites. None of the famous names such as Rembrandt, Vermeer or Frans Hals are to be found. Instead there are little known paintings, often unpublished as many of them have been brought out of reserve collections for the occasion. All the characteristics of the Golden Age can be seen in this exhibition which opens on March 5th and will last until April 30th. Mannerism is represented by Van der Ast (two still-lifes), Roelandt Savery and Cornelis van Haarlem, the influence of Caravaggio on the Utrecht school by Ter Brugghen (*The mocking of Christ*), Bramer (a very strange *Nocturnal combat*) and Gerrit van Honthorst amongst others. The trend towards realism both elegant (Dirck Hals) and rustic (Drochsloot, Isaak van Ostade) is placed in contrast with the cult of classicism and antiquity: Poelenburgh, Miel and Jacob van Loo with the rivals of Rembrandt and the great landscape and seascape painters. The exhibition is packed with discoveries which throw new light on one of the most rich and widely known chapters throughout Europe in the history of painting.

Paris. Claude Monet and his Friends

IN JUNE 1971 the Musée Marmottan (2, rue Louis Boilly) was fortunate enough to acquire over a hundred canvases, seventy-five of which were by Claude Monet, and thereby became a veritable *maison de Monet*. Now, as a result of further negotiations, it has acquired the remainder of the gift by Michel Monet, the painter's son. These are fifteen masterpieces by Monet, some drawings by Delacroix, Manet and Renoir, a collection of Japanese prints and a most unusual set of caricatures. These drawings, packed with political, literary and theatrical personalities and executed with astonishing vigour and perception, are the earliest works by Claude Monet when he was between 16 and 18 years old. More clearly even than in the caricatures can be seen in these large heads perched on tiny bodies, in the manner of the humorists of the time, the flexible line and confident mature draughtsmanship of the master of the future who, some fifteen years later was to 'invent' Impressionism.

Paris. Surrealism and its Precursors

THE STRANGE, the weird and the fantastic in five centuries of prints – this is the exhibition on view at the Vision Nouvelle gallery (6, place des Etats-Unis) until March 20th. It embraces the world of visionary painters from Hieronymus Bosch to the modern Surrealists. Everything here illustrates how the expression of the unconscious inspired by an imaginary world did not begin with André Breton, and how Brueghel, Dürer, Seghers and the anonymous painters of so many Apocalypses and Temptations of St. Anthony were already trying to translate their own fantasies into painting, drawing and engraving. Piranese, Goya, Meryon and Victor Hugo were the precursors of Dali, Miro and André Masson on the path which led to disquieting attempts to liberate the unconscious.

Ottawa. The School of Fontainebleau

IN ACCORDANCE with the cultural agreement between France and Canada the National Gallery of Canada at Ottawa is mounting, until April 15th, an important exhibition of the School of Fontainebleau. The exhibition, arranged by the Louvre, follows the one held at the Grand Palais in Paris from October 1972 to January 1973 (see *The Connoisseur* of January 1973). Although most of the pictures, drawings, sculptures and tapestries on view in Ottawa come from Paris a large number of unpublished drawings have been added from Canadian and American collections. Mannerism which originated in Italy in the sixteenth century and became international now reaches a wider public across the Atlantic and is open to interesting comparisons.

Public Sales in Paris

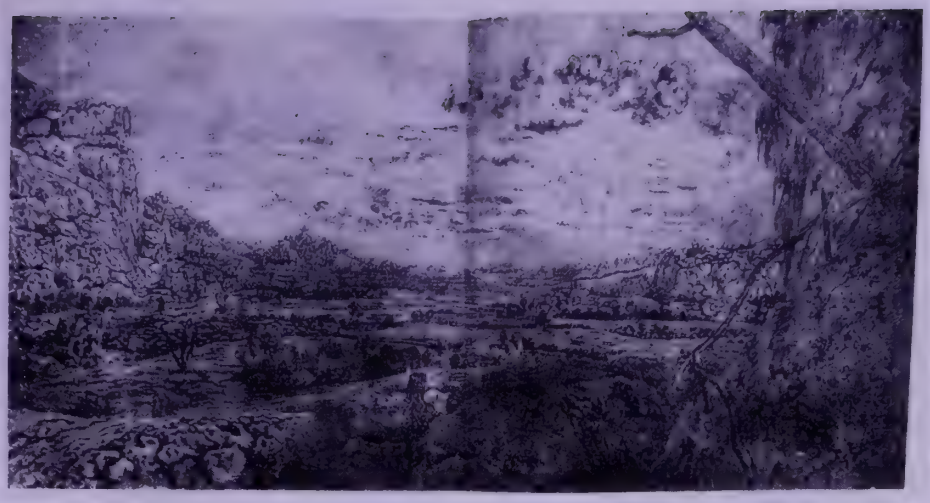
THERE were important changes in the art market in 1972. Three factors seem to have had a decisive influence on the course of events. First, the tremendous interest, both active and financially very effective, of Japanese buyers which did not only give a fillip to the market in modern painting. Large private and public collections are being built up in Japan, and Japanese dealers are combing Europe for Chinese pieces in addition to Japanese. This is why a covered vase mounted in bronze of the sixteenth century reached the record price of 1,275,000 francs (including costs) at the Hôtel Drouot on November 10th. It is the reason for a marked rise in price of all Far Eastern specialities (netsuke, inro, tsuba etc.) and for the considerable increase in demand for prints signed by Japanese masters.

The impact on the French and English market of Italian collectors and businessmen is no less

1. Dubbels. ***Seascape in calm weather.*** **Dunkirk Museum.**

2. Claude Monet. ***Tulip fields in Holland.*** **Musée Marmottan, Paris.**

3. **Hercules Seghers.** ***Imaginary landscape.*** **Surrealism and the print.**



important. Since last summer the law which added 30% to all objects exported from Italy has been rescinded at least for the Common Market countries. Consequently the secret export of goods has ceased and the market has revived. This freedom has given scope to Italian art dealings and allows antiquarians to replenish their stock abroad frequently.

The third point to note is the astonishing popularity of the decorative art of 1925, particularly significant in the sale of the collections of Jacques Doucet at the Hôtel Drouot on November 8th.

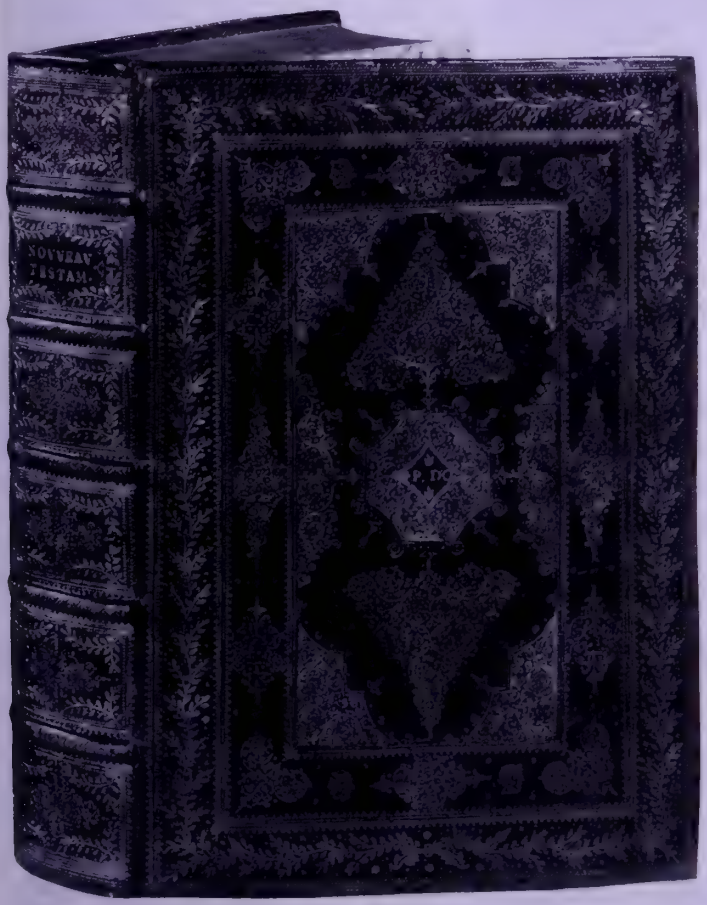
Avant-garde art aroused new interest in Paris (particularly at the recent *salle de gala* taken temporarily by the Compagnie des Commissaires-Priseurs, l'Espace Cardin) previously only popular in New York.

As for French eighteenth-century classical furniture, there is little demand for mediocre pieces since competition from contemporary design grows ever keener, but the price of pieces of international interest continues to rise.

In the world of books the season was dominated by the two sales at the Palais Galliera on June 6th and December 6th of a magnificent library owned by Mr. Raphaël Esmerian, a New York diamond merchant, who has chosen to sell in Paris where it will be necessary to hold four more sales in 1973 until the collection has been dispersed.

Paris. Watercolours by Lapicque

TO MARK the publishing of a *catalogue raisonné* of the works of Charles Lapicque the Galerie Balanci-Graham (56, rue de Verneuil) is showing about sixty recent watercolours by this painter, born in 1898, who has established himself as one of the most unusual artists of our time. While some of his watercolours border on the abstract and others follow a more elaborate figurative line Lapicque remains master of a spontaneous and constantly effervescent inventiveness (until March 30th).

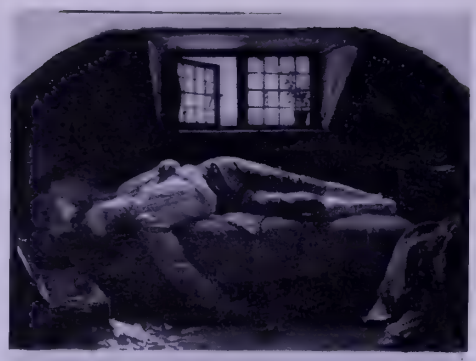


4. The New Testament ***c.*** **1630. Binding by Florimondo Badier with the crest of Pierre Séguier. From the Esmerian collection. Sold for 28,000 francs, Palais Galliera, December 8th, 1972.**

5. Lapicque. ***Salomé.*** **Galerie Balanci-Graham.**

INTERNATIONAL SALEROOM

£18,000 FOR CHATTERTON • MONET SNOW SCENE FETCHES £96,000 • LANSDOWNE SCULPTURES AT AUCTION AGAIN AFTER 42 YEARS • GIULIO'S ST. MICHAEL AT £31,000 • £36,750 FOR BEET-FIELD FIND • MORE CHURCH PLATE BRINGS HIGH PRICES • LA TOUR PAINTING AT £399,000 • MOST PROFITABLE VICTORIAN PAINTINGS SALE



1. Henry Wallis. *The Death of Chatterton*. £18,000 ($43,200). Sotheby's Belgravia, November 27.

3. Juan Gris. *L'Intransigéant*. £68,250 ($163,800). Christie's, November 27.

2. Monet. *Snow Scene*. £96,000 ($230,400). Christie's, November 27.

FROM the end of November to the end of December was a month dominated by paintings sales. On November 27, **a small version of** *The Death of Chatterton* **in the Tate Gallery by Henry Wallis made £18,000** ($43,200) at Sotheby's Belgravia – an auction record for the artist. The painting, which shows the *Marvellous Boy*, as Keats called him, lying dead on his attic bed, is the canonical image of the artist starved to death in a garret.

At Christie's on the same day, **A Monet snow scene of the early 1870s brought the top price of £96,000** ($230,400) in a sale of Impressionist and modern works. Pissarro's *Coin de Louveciennes* (sold at Christie's in 1966 for £17,850 ($42,840) made £60,900 ($146,400) Another Pissarro of 1872, *Printemps à Pontoise*, realised £37,800 ($90,720). The same painting had failed to sell at Geneva in 1969 at £34,615 ($83,076). A summer landscape by Seurat, antedating his pointillist style, was sold for £68,250 ($163,800).

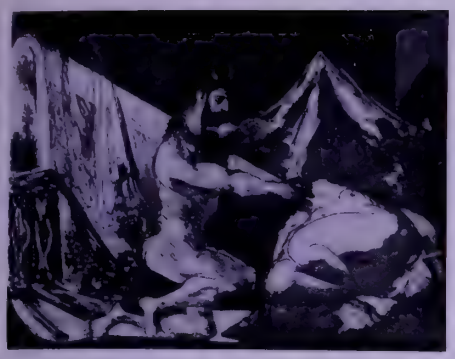
Among the more modern works, Juan Gris's 1915 cubist composition, *L'Intransigeant*, also made £68,250 ($163,800), a new auction record for the artist. In 1968 it was sold at the famous televised Granz sale for £32,500 ($78,000). Another record for an individual artist's work was established by the sale of a Miro, *Vase de Fleurs et Papillon* dated 1922-23, for £57,750 ($138,600). It was sold at Sotheby's in 1966 for £12,800 ($30,720).

The extraordinary jump in prices which has taken place in even fewer years was demonstrated at Sotheby's two days later, when a 1939 Rouault, *Le Lac de Tibériade*, sold at Sotheby's in 1970 for £10,500 ($25,200), was bought by the Japanese dealer Fukumoto for £33,000 ($79,200). Prints by modern masters have shared in the steep rise in prices. Picasso's *Vollard* suite of 100 etchings – completed for Vollard in 1937 – fetched £94,500 ($226,800) at Christie's on November 30. The pre-sale estimate was £40,000 to £60,000.

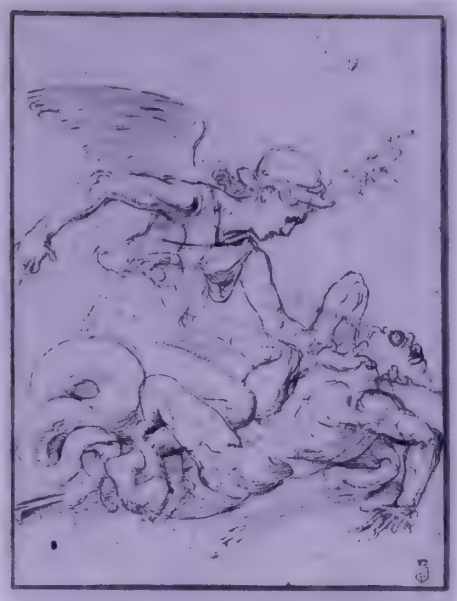
Two sales in the first week of December celebrated historic collections. **Sixteen lots of antique sculpture from the Lansdowne collection were sold at Sotheby's on December 4 for a total of £36,430** ($87,432). The bulk of the collection was sold at Christie's in 1930. Nine of the pieces sold on December 4 had been in the Christie's sale: their prices, *The Times* Sale Room Correspondent noted, were on average 30 times higher than in 1930. The collection was formed by the second Marquess of Lansdowne in the late eighteenth century. He sold it in 1792 to Lord Wycombe for £7,000 ($16,800); but it was bought back by the third Marquess for £10,680 ($25,632) in 1810. A marble figure in a Phrygian cap, dating from the Hadrianic or early Antonine period, brought £6,800 ($16,320), compared with 50 gns. ($125.20) in 1930. A figure of Marcus Aurelius, of the 2nd century A.D., made £6,000 ($14,400). It was unsold at £140 ($336) in the 1930 sale. A group of Isnik pottery also fetched exceptionally high prices in this sale. A late sixteenth-century pottery dish, 14¾ inches across, made £8,000 ($19,200), £150 below the record for any piece of Isnik ware.

A sale at Sotheby's on the following day was a memorial to a piece of government philistinism. The sale was of magnificent Giulio Romano drawings from the Ellesmere collection. They came from the collection of Sir Thomas Lawrence, and were offered to the British nation on his death at a bargain price. But the British government, in one of its all too frequent moods of economy in the arts, refused. **Giulio** was Raphael's most gifted pupil, and has claims to be the founder of Italian mannerism. **His drawing of** *St. Michael* **went to Yvonne Tan Bunzl for £31,000** ($74,400): she had bought it, it later emerged,

INTERNATIONAL SALEROOM

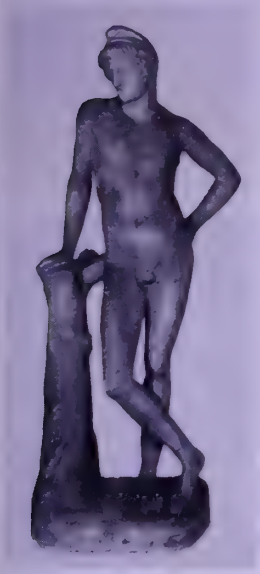


4. Picasso, etchings from the 'Vollard' suite. The 100 etchings brought £94,500 ($226,800). Christie's, November 30.



6. Giulio Romano. *St. Michael.* £31,000 ($74,400). Sotheby's, December 5.

8. One of four Scottish communion cups by Patrick Borthwick, Edinburgh *c.* 1645, weight 31 oz. 2 dwt. The four cups made £41,000 ($98,400). Sotheby's, November 30.



5. Marble figure in Phrygian cap, Hadrianic or early Antoinne period. £6,800 ($16,320). Sotheby's, December 4.

7. Gilt bronze statuette of St. John the Evangelist, possibly English, eleventh or twelfth century. £36,750 ($88,200). Christie's, December 5.

not for the actor Alain Delon who was sitting next to her, but for the Washington National Gallery.

The nicest saleroom story of the season was unfolded at Christie's on the same day, when **Mr. Arthur John Davey, a Norfolk farm-worker, saw the small mediaeval statuette he had found when hoeing sugar beet fetch £36,750** ($88,200). 'We didn't think it could be old: he looks as if he's listening to a transistor radio', he told *The Times*. The statuette, 3¾ inches high, is of St. John the Evangelist. Its probable date is *c.* 1180. It is made of gilt bronze, the gilding having survived miraculously well after so long underground. It would have formed part of a Crucifixion group, paired by a figure of the Virgin. It is characteristic of the Mosan style of the eleventh and twelfth centuries, which flourished in Liège and the Meuse region. But Mr. Cyril Humphris, the Bond Street, London, dealer who bought the statuette for an unnamed client, said he tends to think it is English.

There has been an increase in sales of church plate. At Christie's on November 29, an Elizabethan tazza sent for sale by the parish council of St. Agnes, a small fishing village in N. Cornwall, brought £9,000 ($21,600). And at Sotheby's on the next day, four Scottish communion cups, sent for sale by the Kirk Session of St. Mary's, Haddington, fetched a total of £41,000 ($98,400). They were made by Patrick Borthwick at Edinburgh *c.* 1645 and weigh 31 oz. 2 dwt. each. The cups were made not long after the 'free General Assembly' of Glasgow (1638) at which the Covenanters had emerged supreme and had imposed a strictness in family worship extending to attendance at the Communion table.

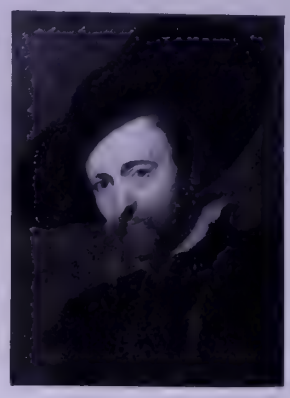
The need for large communion cups was therefore essential, particularly as it is earlier recorded that the people sat 'weel back' and took a 'deep draught'. It has not been possible to discover the number of communion tables in use at Haddington at that time, but the Rev. Thomas Burns, in his *Old Scottish Communion Plate* states that 'the custom of a succession of tables was introduced to accommodate those who were within the church', and it is reasonable to assume that, as at Dundonald, there were at least three, if not four communion tables, which explains the number and size of the Haddington cups.

At Sotheby's, on December 6, a pair of small gold-ground panels by Fra Angelico, depicting *St. Nicholas of Bari* and *St. Michael*, fetched £230,000 ($552,000). They had previously been at Sotheby's in 1957 when they fetched £7,800 ($18,720). This time they were sent for sale by Mr. and Mrs. Deane Johnson of Bel Air, California. The two panels formed part of an altarpiece formerly in the Church of San Domenico in Fiesole. Each measures 13¾ x 4½ inches. In the same sale, a Goya of Rita Molinos, the actress, went for £160,000 ($384,000). An early pastoral landscape by Jacob Ruysdael made £69,000 ($165,600). Also at Sotheby's, on December 7, in the second sale devoted to Lord Downe's collection of Rembrandt etchings, an impression of *The Woman with the Arrow* went to an anonymous private collector for £19,000 ($45,600). A comparable impression had been sold in the 1967 Nowell-Usticke sale, New York, when it made £2,589 ($6,213.60).

A painting by Georges de la Tour, *La Rixe de Musiciens,* **was sold at Christie's on December 8 to the Paul Getty Museum, California, for £399,000** ($957,600). In the centre a blind hurdy-gurdy player, grasping the key of the instrument in his left hand, draws a knife against a shawm player who defends himself with the shawm and threatens him with a stone; on the right, a bag-pipe player and a

INTERNATIONAL SALEROOM

10. Rembrandt. *The Woman with the Arrow*, etching, £19,000 ($45,600). (Sotheby's, December 7).



12. Sir Peter Paul Rubens. *Self portrait*. £136,500 ($327,600). (Christie's, December 8).

9. Fra Angelico. *St. Nicholas of Bari* and *St. Michael*, pair of gold-ground panels. £230,000 ($552,000). (Sotheby's, December 6).

11. Georges de la Tour. *La Rixe de Musicians*. £399,000 ($957,600). (Christie's, December 8).

13. Hendrick Terbruggen. *The backgammon players*, signed and dated, £199,500 ($478,800). (Christie's, December 8).

fiddler look on with amusement; on the left, an old woman, leaning on a stick, weeps in despair.

Until the publication of the picture by B. Nicolson and C. Wright in 1971 the composition was only known from a 'disagreeable' copy in the Chambery Museum. It is not known when the picture left France, but it appears to have been still there in the eighteenth century, as a pastel copy of the right hand figure, evidently after the original and not after the Chambery copy, forms part of the M. Q. de La Tour Collection which entered the Saint-Quentin Museum in 1806. A painting sold at Christie's on June 13, 1817, was described as 'CARAVAGGIO. Five figures fighting; a bold touch with great power and brilliancy of colour'. Unfortunately no measurements are given. The vendor is given as the Duc d'Alberg; this was Emmerich Joseph von Dalberg who entered the service of Napoleon in 1810 after the Peace of Schönbrunn – he was created Duc de Dalberg and made a Councillor of State. There is as yet nothing definite to link the Dalberg picture with 'La Rixe'; but it must be a strong possibility that the painting sold at Christie's in 1817 is the same as that sold there 155 years later.

In the same sale a Rubens self-portrait fetched £136,500 ($327,600). It was sent for sale by Mr. Stavros Niarchos, and was bought by the Rubens House Museum in Antwerp. An important painting of backgammon players by Hendrick Terbruggen, signed and dated 1627, was sold for £199,500 ($478,800). (Christie's pre-sale estimate was £50,000 ($120,000). The painting, which shows a gormless young soldier in gleaming armour evidently being fleeced at the table by two of his comrades, shows the work of the Utrecht followers of Caravaggio at its most accomplished.

A gold snuff box, 2¾ inches wide, made in Paris by Jean Formey in 1757, brought £16,000 ($38,400) at Sotheby's on December 18. It is decorated in enamels with a scene after Teniers.

Considerable inconvenience was caused to Sotheby's, Belgravia, and to certain foreign buyers who could not be notified in time, by the withdrawal by the Royal Academy of photographs by David Octavius Hill due to be sold on December 13. The photographs were withdrawn after Dr. Roy Strong, Director of the National Portrait Gallery, London, had written to *The Times* to protest at the possibility of their leaving the country. The Academy subsequently sold the photographs to the Portrait Gallery for £32,000 ($76,800) – the sum was paid by an anonymous benefactor – but the high prices realised at the sale for the remaining photographs made it likely that the Hill works would have fetched something like £70,000 ($168,000) at auction: more chagrin for Sotheby's Belgravia and the Academy, who had intended to use the money to make improvements in the display of some of their collections to the public. In the sale, a study of a Newhaven fisherman made £560 ($1,344).

On December 15, Christie's held the most profitable sale of Victorian paintings in saleroom history. It totalled £221,122 ($530,692.80). The highest price was £12,600 ($30,240) for a painting of *Twelfth Night* (Act II sc. iv) by Walter Howell Deverell, painted in 1850. Deverell was a close friend of the Pre-Raphaelites, and his model for Viola was Elizabeth Siddall, while Rosetti posed for the jester and the Duke was a self portrait. A drawing related to the picture is in the Tate Gallery; this may have been done after the picture for an etching in *The Germ*. In the same sale a Daniel Maclise painting, *The chivalric vow of the peacock*, shown at the Royal Academy in 1835, made £10,500 ($25, 200).

—BEVIS HILLIER.

1. Early Attic black-figured bowl and stand, *c.* 580 B.C. signed by Sophilos. *British Museum.*

Early Attic bowl and stand
The British Museum,
London, W.C.1
By ANN BIRCHALL

The British Museum has recently acquired its finest Greek vase for almost a century. The new acquisition is a wine-mixing bowl set on a separate stand, and measuring 71 cm. in height overall. It was made in Athens about 580 B.C. and is decorated in the 'black-figure' technique. The artist, who has put his signature on the bowl, is Sophilos, the first Athenian vase-painter whose name is known to us.

Although the greater part of the bowl and stand is decorated with animals and fantastic monsters, the major decorative theme is a narrative one and illustrates one of the most popular of Greek myths, the story of the marriage of Peleus and Thetis. In the uppermost zone on the bowl, which encircles the vase without interruption, the artist has portrayed the arrival of the divine guests at the wedding-feast. Outside the house of the newly-wedded couple stands the bridegroom, Peleus, waiting to greet his guests – a host of deities, each named by inscriptions, who form a long procession in front of him as they arrive, some on foot some in four-horse chariots. Between the two columns of the house immediately behind Peleus is the artist's own signature: *Sophilos: megrapsen*, 'Sophilos painted me'.

The decoration of the vase is done in the technique called 'black-figure'; the artist's silhouettes, brush-drawn in clay slip which became lustrous black after firing, stand in sharp contrast to the orange ground, the natural colour of the clay; details are given by incision and the whole is enlivened by the use of added colours, a purplish-red and white. The overall effect is of a striking four-colour composition.

Sophilos was an artist who worked in the earlier period of black-figure, from about 590–570 B.C. He was a follower of the 'Gorgon' Painter, whose finest vase is in the Louvre, and a precursor of Kleitias who painted the famous 'François Vase', now in Florence, one of whose main subjects was also the Wedding scene. The new acquisition, which is the first vase with a mythological subject by Sophilos to survive virtually complete and only the fourth known with his signature, is Sophilos' finest extant work.

The bowl and stand is exhibited in the Greek and Roman Department's Archaic Room at The British Museum (Room 3).

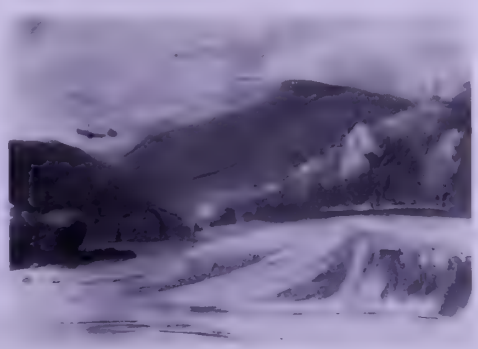
100th Annual Exhibition of Watercolours and Drawings
15 January – 16 February 1973
Thos. Agnew & Sons Limited,
43 Old Bond Street, W.1
Reviewed by SIBYLLA JANE FLOWER

Agnew's Annual Exhibition of Watercolours and Drawings was their hundredth. It was appropriate therefore that Turner should play a most important part in this celebratory show but it was nevertheless a most pleasant surprise to find that no fewer than eighteen works were included from all stages of his artistic career. Of these, seven were for sale, the other eleven having passed through the firm's hands in 1972. One of the exhibits is a recent discovery: it depicts a scene in the Lake District and is connected with Turner's tour of the Lake District in the summer of 1797; another signed and dated watercolour of 1822 of the *Acropolis* is inscribed inaccurately after Byron 'T'is living Greece no more', and, as representative of his last years, that is, about 1840–2, there is an exceptional rendering of *Seelisbergh by Moonlight*.

Besides the Turners, the eight works by Francis Towne were outstanding. We illustrate one of the finest to appear on the market for some time, a view in the Roman Campagna which is inscribed by Towne 'April 22nd, 1781, Going to Vicavarro No 5 Sun on the left hand setting behind the extreme distance'.

The show contained 341 works selected to suit all tastes and purses. It is tempting to single out such exceptional examples as the Alexander

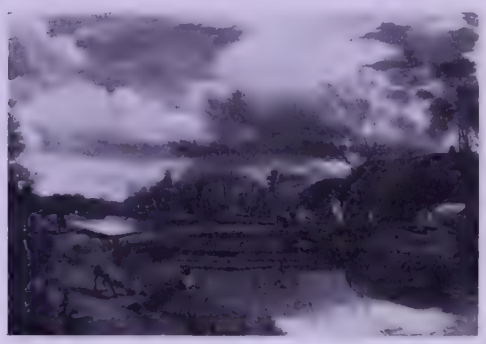
2. Francis Towne. *Going to Vicavarro*, incribed and dated 1781, watercolour $9\frac{1}{8} \times 12\frac{5}{8}$ inches. *Thomas Agnew and Sons.*



IN THE GALLERIES

Cozens *A Mountain Lake*, a sepia wash drawing of dramatic shadows, the Samuel Palmer of *Tintern Abbey* of 1835, the John Robert Cozens view of *Lake Albano* suffused with the most beautiful blue-grey, the firmness and delicacy of the colouring of John Varley's *Thames at Twickenham* and the broad sweep of countryside in an outstanding Copley Fielding of *The Downs, near Arundel*.

But distinctive works by a host of lesser-known artists contributed to a centenary celebration of a quite exceptional nature.



3. John Linnell. *The River Kennett near Newbury*, signed and dated 1815, canvas laid on panel 451 × 652 cm. *P. & D. Colnaghi.*

Drawings, Watercolours, and Paintings by John Linnell and his Circle
10 January – 2 February 1973
P. & D. Colnaghi & Co. Ltd.,
14 Old Bond Street, W.1
Reviewed by M. J. ROSENTHAL

This excellent loan exhibition is a belated development from the important *Decade of English Naturalism* of 1969. Linnell was one of several artists who were, perhaps, at their most interesting during the early decades of the nineteenth century; and by being placed in context with his fellows, particularly Varley and Mulready, three of the courses taken by landscape-painters in a world still under the shadow of Reynolds, become clear.

Despite close associations with Palmer, Linnell avoided the latter's sentimental mysticism until his later years, preferring to notice Mulready's intrinsically moralising landscapes of rural industry, or Varley's straightforward realism. The former strain is apparent in four pencil drawings of Windsor Forest, where Linnell explores aspects of tree felling, being as interested in the formations assumed by fallen trees, as in the activities of the foresters themselves. Some remarkable oil-sketches of river scenes date from 1806, and display an uncompromising fascination with the forms of landscape; which fascination allows a concentration on rolling masses of vegetation in a

drawing of *Primrose Hill* to result in an almost abstract work. However, *The River Kennett at Newbury* (1815), shows that these two strains were not easily compatible. A watercolour drawing for this oil-painting is a delightful transcription of both landscape and weather. The painting retains the main furnishings, but loses the sense of momentary actuality, while introducing an angler, and three men hauling a barge. Although such occupations are naturally incident to a river landscape, there is a sense that the genre scene has now become the subject of the painting. Unlike Constable's *Flatford Mill*, painted two years later, attention is not equally divided between the landscape and the figures in it.

Yet, the age was beginning to demand that the virtues of simple labour be sung, and we see the concern with this emerging in the picture. The less naturalistic and more mystical qualities of later work of Linnall's on show here implies that he was unable to compromise between this and his strong bent towards naturalism; a problem that was eventually to be beaten by Courbet.

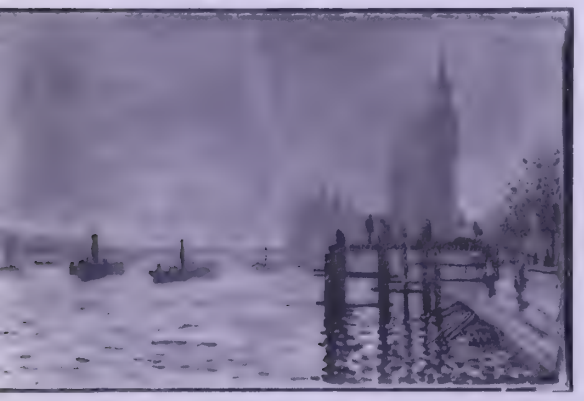
It would be remiss to close, without mentioning the catalogue, which is a model of clarity, and, by today's standards, not over-priced.

The Impressionists in London
4 January – 11 March 1973
Hayward Gallery,
Belvedere Road, S.E.1
Reviewed by MARINA VAIZEY

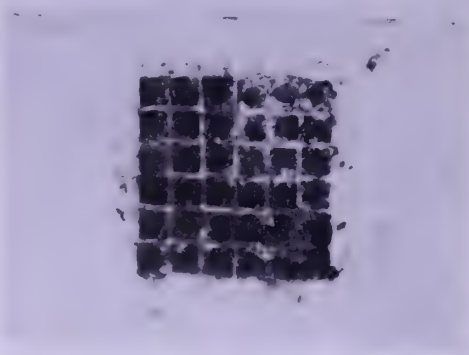
Alan Bowness both suggested this admirable exhibition, and wrote the exemplary essay that introduces the work of the Impressionists in London, whilst Anthea Callan provided detailed notes on the artists' English visits. For once, the bleakness of the Hayward itself can be set aside, for out of its windows can be seen the very views that obsessed some of the painters whose work is in the exhibition.

The heart of the exhibition is the great series of paintings of the Thames, 1899-1904, by Monet, some 26 in all, and it is fascinating to be able to compare this series with the earlier *The Thames and Westminster*, 1871, also exhibited, with views of Hyde Park and Green Park from the same year. Thirty-seven of these river views were exhibited together in Paris at Durand-Ruel's in 1904, chosen from well over a hundred, and it had been Monet's intention to see a considerable group together as a series, which this exhibition again allows us to do, almost seventy years later; for the individual paintings are dispersed in public and private collections. There are three subjects: Charing Cross Bridge, Waterloo Bridge, and the Houses of Parliament. For much of his time in London during the years 1899-1901, Monet stayed at the Savoy, painting with determination and some despair because of the vicissitudes of the English weather (that very weather, which with its variation, combined with the smoky, foggy, polluted London air, provided just the atmosphere that Monet so brilliantly depicted) which caused him to keep scores of paintings 'on the go' at the same time. The results are little short of miraculous. Swirls of beautifully textured and subtly variegated colour convey the changing atmosphere of the Thames, punctuated by its bridges and the buildings on the Embankment to perfection. At times, Monet's Thames, catching what light there is, is an almost incandescent flow of water, rippled and ruffled; pearly skies and pearly water, punctuated, as in *Waterloo Bridge, sun in fog*, 1903, by small, solemn boats, and the flaming pink disc of the sun lays a trail of fire on the water. It is a dazzling display of superbly beautiful painting. Charing Cross Bridge is an undistinguished railway crossing, but in Monet's hands it becomes a vital essence of his theme-and-variations pictorial essays on London. The Houses of Parliament rise, wraith-like in the foggy gloom, as magnificent as any Venetian view; and oddly, Venice, which Monet was to paint but four years later, again presenting a series which was exhibited together, proved altogether a more obvious affair. The group of Monets ends with a sparkling picture of Leicester Square at night, painted perhaps in 1918.

4. Claude Monet. *The Thames and Westminster*, signed and dated 1871, 46.5×72 cm. Loaned by the National Gallery, London. *Arts Council of Great Britain.*



Pissarro was 'unhappy and homesick' in London, and complained in 1871 of indifference: 'Here there is no art; everything is a question of business.' His views are much more suburban, literally, including an endearing picture of the Bath Road, Bedford Park, that Victorian artists' colony. Sisley painted the Thames at Hampton Court and scenes at Penarth and Langland Bay; particularly notable is *The Regatta at Molesey*, 1874, Renoir visited not only London (where he does not seem to have painted, but to have looked at the work of others, from Claude to Constable and Turner) but the Channel Islands; the catalogue indicates that most probably the Guernsey pictures were not painted *en plein air* but finished in the studio. Derain visited London at the suggestion of his dealer, Vollard, in emulation of Monet's great feat in painting the city. For this reason, his inclusion in the exhibition is of great interest, although of course his startlingly coloured, dramatic and fierce pictures, based in part on divisionist techniques and in part using that brilliant style that identified the Fauves, have apparently little in common with the Impressionists. These bold pictures form a splendid coda, ended by Kokoschka's terrific *View of the Thames*, 1926. Incidentally, an attractive spectrum of Kokoschka's vivid and impressive views of London is presented in a recent book which collects together his thirteen famous pictures of London: *London Views British Landscapes, Oskar Kokoschka* (Thames and Hudson, £4.00).



5. Diter Rot. *Chocolatewafer picture*, 1969, filled chocolate wafers and curdled milk in plastic cover 50×70 cm. *Arts Council of Great Britain.*

Diter Rot – Books and Graphics
4 January – 11 March 1973
Hayward Gallery,
Belvedere Road, S.E.1
Reviewed by PAT GILMOUR

Lack of a catalogue seemed a major stumbling block at this Diter Rot retrospective, where practically every exhibit is a sly dig inviting chuckles concerning our most deeply cherished notions as to the nature of art. It is the kind of thing absolutely tailor-made for 'Disgusted' (Cheltenham), but he would certainly need help in the form of a publication which informed spectators a little bit about the artist, his quirky approach to his work, and above all his penchant for anti-art materials like mould, squashed chocolate bears, and curdled milk. There is a £2.40 tome, in which few casual visitors would be likely to invest, so consequently some mind-blowing definitions such as the suggestion that Graphics are 'objects that have appeared in series and are not thicker than 2 cm', plus the artist's own idiosyncratic techniques such as squashings and pressings (if not oozings hours by hours) were lost. A prodigious output of books celebrate his love of verbal punning; how suitable that he should have been born into a family with a name like Rot! They involve pages incessantly repeating single words, tiny wads of printed ephemera on a miniature spine, random selections from Icelandic newspapers, cuttings from comics riddled with holes like Gruyère cheese, typed books which manage to be expressive with a language of dots and dashes, and books which appear to pose a sincere problem on the cover, only amusingly to debunk its earnestness inside.

His entire output in print since 1947 shows that there are very few (if any) media he has not

employed, while a good many, he has invented. The city is a recurring theme and the *Piccadilly* series takes an aerial view of Eros, surrounded by lights and traffic, and then submits it to all manner of overprintings – so that it becomes crazy with colour, looms out of a film of transparent white which gives the effect of fog, or is shown with three buses in crocodile emerging from an enveloping sea of coloured flocking. Another series based on a lithographic view-sheet, is transparently overprinted with ink from which there is a cut-out in the form of a monument unrelated to the buildings below, but allowing different parts of them to shine through, with consequent architectural mayhem.

It was a nice touch, I thought, when an official recommended that I covered the exhibition by walking round it chronologically, as it was arranged. There is nothing quite so amusing perhaps as people with tidy minds trying to submit anarchy to order.

Exhibition of oils and watercolours
Francis Iles
Rutland House, La Providence,
High Street, Rochester, Kent
Reviewed by ADRIAN BURY

With its cathedral, founded in the seventh century, immense ruin of a mediaeval castle and many rare old houses, Rochester retains a memorable interest and charm for the visitor; but it is also becoming an important art centre.

John Iles's recently opened gallery has just held a comprehensive exhibition of 250 oils and watercolours, many by well-known contemporary artists. I noticed much admirable work by Ashton Cannell, Kenneth Denton, Edward Wesson, Norman Janes, John Moore and Colin Verity. The latter's scrupulously detailed pictures of railway engines before their 'dieselation' remind us how beautiful these machines were. I was also much impressed by some marine watercolours by Francis Russell Flint. The exhibition covered every kind of subject: landscapes, seascapes, mountain, wild-life, still-life, portraits and architectural. Charlotte Halliday contributed several characteristic drawings of buildings.

I do not doubt that even the most fastidious collector of paintings and drawings, with a traditional basis but all expressing the personalities of the artists, would find something there to please his taste.

A second version of this show will be opened on March 2 and will run for some weeks.

6. Leonard Squirrell. ***Bridgenorth, Shropshire,*** **signed and dated, 1969 watercolour.** ***Francis Iles.***

7. Eileen Gray. ***Tea Table,*** **1927 and** ***'Bibendum' chair,*** **1928.** ***Heinz Gallery.***

Eileen Gray
8 January – 23 March 1973
Heinz Gallery,
Royal Institute of British Architects,
21 Portman Square, W.1
Reviewed by GEORGINA OLIVER

At the beginning of the 20th century, Britain lacked good, progressive, modern designers willing to adapt to the possibilities of machinery. Eileen Gray took her present-day flat in Rue Bonaparte, Paris, in 1907. She was a liberated, creative woman in the manner of a Coco Chanel – yet she shunned publicity. Her pioneer work is hardly known of in England.

An ex-Slade student she was drawn to the applied arts, and learnt about lacquering furniture through craftsmen in workshops in Dean Street and Rue Visconti. Her ideas for lacquered screens were based on reliefs, bold figurative and linear. She produced furniture and carpets in a profoundly rigorous and purist style, and exhibited them in a gallery named Galerie Jean Desert, which she opened in the Faubourg St Honoré, opposite the Salle Pleyel.

Eileen Gray had made tubular steel frame seating by 1925, the year in which Breuer created his first and famous chair. Le Corbusier's furniture in this new medium is dated 1928. In the great master's way, her streamlined conceptions were co-ordinated with each other according to function. They avoided joints wherever possible, but at the same time were frequently adjustable as in the case of the tables or fold-away Aalto-type *chaises longues*. Storage and storage space were recurrent concerns.

Eileen Gray's functionalism is tempered by a feminine sensibility which is apparent too in her architectural output. Through the encouragement of the Rumanian architect, Jean Badovici, it began in 1926 with a project for an engineer's house. Eileen Gray erected two delightful Mediterranean havens. In 1930 she contributed plans for the house at Roquebrune to the first exhibition of the Union des Artistes Modernes and between 1932 and 1934 entirely designed and built another house, also in the Alpes Maritimes, at Castellar. Other major projects were the Centre de Vacances included in Le Corbusier's Pavillon des Temps Nouveaux at the Paris International Exhibition (1937) and the Cultural and Social Centre conceived from 1946 to 1949.

In an excellent article for the *Architectural Review* (December 1972 issue), Joseph Rykwert quotes Eileen Gray as finding 'it tedious to reminisce. The curiosity of the young about her early doings seems extravagant, unwarranted, when so much is going on now to fascinate', but the story of this proto-European, long ago captivated by early flying experiments, and, as the saying goes, 'so much ahead of her time', is really an inspiration. The present exhibition, organized by Alan Irvine, clearly illustrates this with photographs, abundant models, and a number of actual examples of furniture.

Graham Sutherland – Recent Work
2 – 31 March 1973
Marlborough Fine Art,
6 Albemarle Street, W.1
Reviewed by MARINA VAIZEY

Graham Sutherland is nearing his 70th birthday. The present exhibition at the Marlborough, about 30 paintings and gouaches, and all, with one or two exceptions, work of the past two years, not only shows no signs of his inventiveness abating, but is a major collection. The preoccupations, the tangles of natural form that are transmuted into a view of nature, and of man, that is simultaneously disturbing and lyrical, remain the same. But the colour is even more radiant and translucent, vivid and compelling. The surfaces of the paintings are subtly textured, the paint teased and stroked on in such a way that each small area of a large painting provides something that is intensely interesting and rewarding to look at very closely.

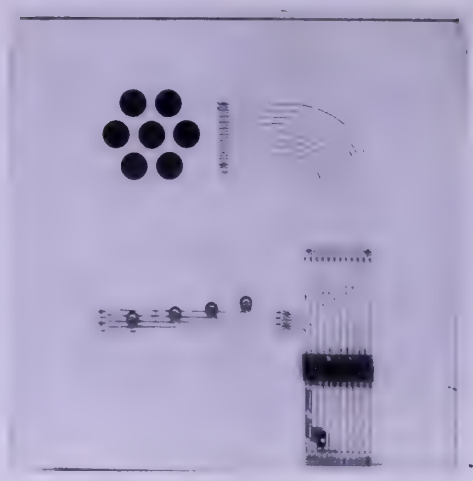
8. Graham Sutherland. ***Thorn Structure I,*** **1971, $38\frac{7}{8} \times 31\frac{7}{8}$ inches.** ***Marlborough Fine Art.***

As has been said, Sutherland is to nature as Bacon is to man. In the catalogue he describes somewhat obliquely his working methods, indicating a disciplined and regular working life (for art comes with work, rather than waiting), marked by long walks where something might suddenly strike him. A form, a colour, rests in his mind, to be worked over and over in the studio. He has been back to Wales to paint. *Picton*, 1972, shows a curling, thrusting form, snake-like, both menacing and curiously tame, terrifying yet part of life. There are several *Conglomerate* paintings, and a sizzling *Landscape, Orange and Blue*, orange and blue-green shapes rhythmically arranged horizontally over the picture surface, with watery reflections occupying the lower part of the canvas, and inky blue explosive sky above: a radiant piece of painting. This horizontality is back in his paintings; there are a number devoted to an estuary, a strange and tortured river bank where birds and other life forms move in a characteristic Sutherland transmutation. Here are hot pinks and greens, a jungle-marsh of the imagination. Other paintings have trees, and odd machinery. There is a masterly forest painting with a great heap of chains, the kind used to pull trees down. The dense forest opens out briefly, to a sky which holds a pale disc, sun or moon. *Thorn Structure I* depicts a Sutherland mechanical-organic form, against hot pink, with a glowing orange disc; stylised trees, as a child might paint, mark a distant flat horizon. His eye is so acute that his invented forms, hybrids of machines and men, of trees and plants, are extraordinarily compelling. A use of colour that might be oversweet, too hot and dazzling, is somehow refined in Sutherland, hot pinks and oranges seem natural, greens and blues cool and refreshing. He follows no style, and has set no fashion, for he is genuinely inimitable.

Sutherland, as the present exhibition makes clear yet again, has created a world of his own which we respond to as an analogue for reality, a world in which the artist has transmuted and interpreted his own vision of the natural world in such a way as to sharpen our vision. His created forms are convuluted and complex, yet searingly right. He imposes his vision and makes us share it, giving us as all great artists can do, the reality behind observed reality.

Walter Giers
10 January – 6 February 1973
Lucy Milton Gallery,
125 Notting Hill Gate, W.11
Reviewed by PETER FULLER

Walter Giers makes sophisticated electrical machines; many of them are concerned with the activation of visual responses to auditory stimuli: the simplest consists of lights which go on and off, and vary in the intensity of their glare according to the level of noise in the room in which they are placed. The most complex is based on a similar principle, but involves serial illumination, and projection through time



9. Walter Giers. *Orchester* (Orchestra), 1972, 75×75 cm. *Lucy Milton Gallery*.

and space as well – also in response to sounds and their intensity. Others, whilst remaining intriguing constructivist objects, are solely concerned with the modulation of sound: one machine gives out a uniform sound, comparable to a woman's voice, and the activator can 'compose' an aria, by turning a modulator. Others are full scale 'music machines', and variable noise generators. All of them involve an element of chance, or manipulated chance: some never repeat the same sequences of noise, while one actually involves the risk of one penny from the participator, which is forfeited if the operation ends without a favourable coincidence of light and sound.

Everyone of these machines involves the creativity and imagination of the participator – even though, as we have seen, one of the factors determining the outcome of the encounter is chance. In a valid sense, and without any derogatory overtones, Giers' objects are toys: they act as catalysts for the creative and stimulating play of the listener-viewer. This creative relationship to objects is one which precludes all the cultural-status reactions to artifacts which characterise the conventional confrontation between the viewer and the art object. For example, one just does not think, when looking at and listening to these objects about their monetary value. Of course, they certainly have a monetary value, but because of the other channels of relationship they offer to the potential participator, it does not comprise a significant aspect of his formative response, as it does in the case of paintings by established 'masters'.

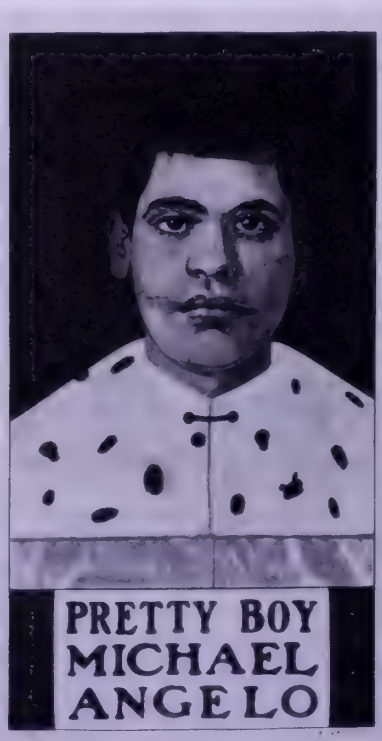
It is significant that with this show Lucie Milton has been able to exemplify her constant claim that she is seeking to expand the relevance of the art experience, to relate it to people, who, for example, live in over-crowded and deprived areas like Notting Hill. Every afternoon, during the exhibition, there were lunch-time queues of both children and adults, waiting to enter the crowded gallery and carry out their own experiments with the machines. In every way the exhibition was a success – a 'double first' for both Walter Giers and his gallery.

La Peinture Anglaise Aujourd 'hui
9 February – 11 March 1973
Musée d'Art Moderne de la Ville de Paris
11 Avenue du Président-Wilson, Paris 16e
Reviewed by GEORGINA OLIVER

Not to be confused with the Musée National d'Art Moderne on the other, East side, the Musée d'Art Moderne de la Ville de Paris occupies one wing of the 'Palace' erected in 1937 for the celebrated International Exhibition of art and technology. It has housed 'contemporary' art since 1961. The British Council's 'La Peinture Anglaise Aujourd 'hui' introduces current trends in British painting to Europe.

I saw the paintings being packed for shipping at Pitt and Scott's huge North London warehouses. It was a unique, if incomplete, view of the exhibition, like discovering one treasure after another. Unwrapping from tissue paper Bill Jacklin's oil on six canvases called *The First Colour Series*, or actually holding some of the smaller Stephen Buckleys, – superinventive creations in media as diverse as Ripolin enamel on tin, burnt wood waxed, and *Cryla on cotton duck with string* was an intimately communicative, tactile experience. A deepest green Richard Smith looking very awkward in a vast crate showed just how multifacetted the protrusions on his canvases are. Whatever 'in' opinions on area requirements for large works may be, paintings on a great scale do need minimum breathing space: the store was dense with repressed and exciting voices . . . Peering from the shadows, a longer than long John Hoyland, stacked against opposite walls Sean Skully's ambiguous shimmer-backgrounded

10. Peter Blake. *Pretty Boy Michael Angelo*, 1972, watercolour 18×11½ inches. Loaned by Leslie Waddington. *British Council*.



criss-crosses and Mick Moon's acrylics on plastic with stainless steel base . . . then suddenly vulnerable as on an operating table, one crimson panel from Robyn Denny's *Here and There* series, waiting to be packed.

There were several faces familiar in terms of 1972 One-man shows: Peter Blake seen at Waddington's, Anthony Green at the Rowan, David Hepher at Angela Flowers, David Hockney at Kasmin's. The figurative contingent is strong and admirable for sheer painterly qualities. Writings on the advent of abstract art always lean on photography as the great myth buster, but technique or form of expression have never been the sole determining factors for value judgment. Ivor Abrahams and Patrick Caulfield stand quite compatibly in a sound selection which happens to include Bernard Cohen, Alan Green, Richard Hamilton, Howard Hodgkin, Tom Phillips, Bridget Riley, Ian Stephenson. A glance at the names mentioned – inevitably the best and the trendies are there, and some of them are not.

11. 'Joe'. *Four Morbid Thoughts*, 30×20 inches. *Nicholas Treadwell Gallery*.

'Paintings by Joe'
9 January – 20 January 1973
Nicholas Treadwell Gallery,
36 Chiltern Street, W.1
Reviewed by PETER FULLER

'Joe' is a recidivist. He is 35, and much of his creative life has been spent in prison. I first met him some years ago during one of his all too brief intervals between incarcerations. At that time, I did not hold out too much hope for his painterly pretensions, which seemed then to be relevant only to his private, therapeutic processes. This exhibition shows how much he has developed in a comparatively short space of time, and also how much he is currently developing: the later pictures in terms of both organisation of imagery and technique are by far the most impressive.

It still remains true that the primary interest of Joe's paintings is as social and political documents. This may well remain the case, even later on, but it does not matter, because as such they are extremely powerful. Treadwell was extremely selective from the vast, assorted stock-pile of works offered to him as potential exhibition items. He chose a series of interrelated paintings, marked by thematic and chromatic similarities, which also happened to be those which referred most directly to Joe's physical circumstances.

The predominate image is that of a tormented male figure, with a shaven head, sometimes surrounded by other conspiratorial faces, at others terrifyingly alone. Often women intrude rather surprisingly into the prison landscape. Sometimes they appear to be brutalised or haggard imaginary figments. They are always as world-weary as the male figures they accompany. Not infrequently, they appear as if dead.

The colours used in these paintings are restricted: most of them only involve reds and blacks. This gave the entire series of works in the gallery a searing intensity – as if they had been painted with the flames of Hell. The image of fire, though never explicitly stated, runs through them all. Behind the prison walls people are raging; behind the parched faces, passions are burning.

So does the idea of death in life: the man in an enclosed space, surrounded by 'four morbid thoughts', one of which is a skeleton in a coffin; the couple in Ulster, with the corpse near by them on the ground; the naked man carrying his dream of a dead woman through the prison on a Sunday morning.

There are powerful indications that Joe is very much concerned with castration: the literal terror of the child reactivated by the metaphorically castracting environment of prison.

In his confined space, Joe's repressed returns. The result is not only a powerful indictment of the prison system – Joe shows the way in which the prison environment feeds those very psychological forces which cause men to seek out punishment in the first place – but a compelling insight in to the mind of a man who at least has the courage of his convictions.

The Friends of the Tate – 15th Anniversary Exhibition
19 March – 29 April 1973
The Tate Gallery,
Millbank, S.W.1
Reviewed by DAVID COOMBS

Since their foundation in 1958 The Friends of the Tate Gallery have given some £275,000 towards the purchase of more than 150 important works of art for the Modern and the Historic British Collections. A selection of these forms a special exhibition celebrating the Friends' 15th anniversary – the centrepiece being a major late work by George Stubbs which is illustrated here. Signed and dated 1792 *A Couple of Foxhounds* was painted when Stubbs was nearly seventy years old and is from a period not previously represented at the Tate. Towards the end of his life Stubbs experimented with a variety of unusual paint constituents (wax for example) with the result that many of his paintings from that time are now in a very bad condition. This picture by contrast has remained in generally good condition until, following its discovery in Australia and removal to Britain, it recently suffered gashes at an airport. Luckily modern techniques make this damage to canvas fairly easy to repair and to conceal, especially as it was restricted (with only one minor exception) to the less important parts of the picture.

12. George Stubbs. *A Couple of Foxhounds*, signed and dated 1792. *Tate Gallery*.

13. Graham Rust is a sensitive interpreter of landscape, and his latest exhibition is a considerable number of watercolour drawings of the St. Tropez area. He is an exceptionally fine topographical artist, and the watercolour drawings are both accurate and atmospheric; he is particularly skilled at subtly drawing the spectator's attention to the various complex relationships that make up a 'natural' view, between villages and hills, rocks, buildings and the water's edge, quiet village streets and hills and fields beyond. Man-made architecture and the architecture of nature are fused in a series of distinguished and highly agreeable paintings, variations on a theme of three Provençal villages, Gassin, Ramatuelle and Grimaud. 'Autumn in Provence' at Hazlitt, 4 Ryder Street, St. James's, S.W.1., 7 March–23 March 1973 —Marina Vaizey.

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The Connoisseur

April 1973 Vol. 182 No. 734

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Publisher: **David Davies**

Advertisement Manager: **John Jeffcott**

The Connoisseur, acquired by William Randolph Hearst in 1927, is published monthly in Great Britain and the U.S.A. by The National Magazine Company Ltd., England. *Managing Director:* **Marcus Morris**

Addresses:
Editorial and Advertisement Offices: Chestergate House, Vauxhall Bridge Road, London, SW1V 1HF. *Telephone:* 01–834 2331

Advertisement Representation in Germany: Gabriele Wells 8022 Grünwald-Munich, Peter Ostermayer Str. 6. *Telephone:* Grünwald-Munich 6412517

Advertisement Director in the U.S.A.: Lawrence A. Ross 224 West 57th Street, New York, N.Y. 10019. *Telephone:* 212-265 7300 *Telex:* Conosur 66364

Circulation Information.
Great Britain. Single copy price £1. The Annual subscription is £12 including postage (£13 including postage overseas) which may be booked from your local bookseller or remittance can be sent direct to The National Magazine Co. Ltd., Chestergate House, Vauxhall Bridge Road, London SW1V 1HF. Enquiries regarding subscriptions should be addressed to The Connoisseur Subscription Department, 22 Armoury Way, London SW18 1HA (01–874 1181), to where notifications of change of address should also be sent at least 4 to 5 weeks before publication. The Connoisseur is distributed by The National Magazine Distributors Ltd.
U.S.A. Single copy price $4.00. Subscription price U.S. and possessions and Canada $30.00 for one year (12 issues), $55.00 for two years (24 issues). All other countries, $33.00 for one year, $61.00 for two years. Single copies may be obtained by sending your order with remittance to the New York Circulation office. Subscription orders should be sent to the New York Circulation office. Notify The Connoisseur Subscription Department, 250 West 55th Street, New York, N.Y. 10019, of any change of address and give the old address as well as the new, with zip code number. Please enclose your latest address label for quicker services when writing about your subscription.
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Second class postage paid at New York, N.Y., U.S.A. Printed in Great Britain.
Copies of all back numbers of *The Connoisseur* up to 1963, and Year Books from 1952 to 1963, have been produced on microfilm, obtainable from Micro Methods East Ardsley, Wakefield, Yorkshire.

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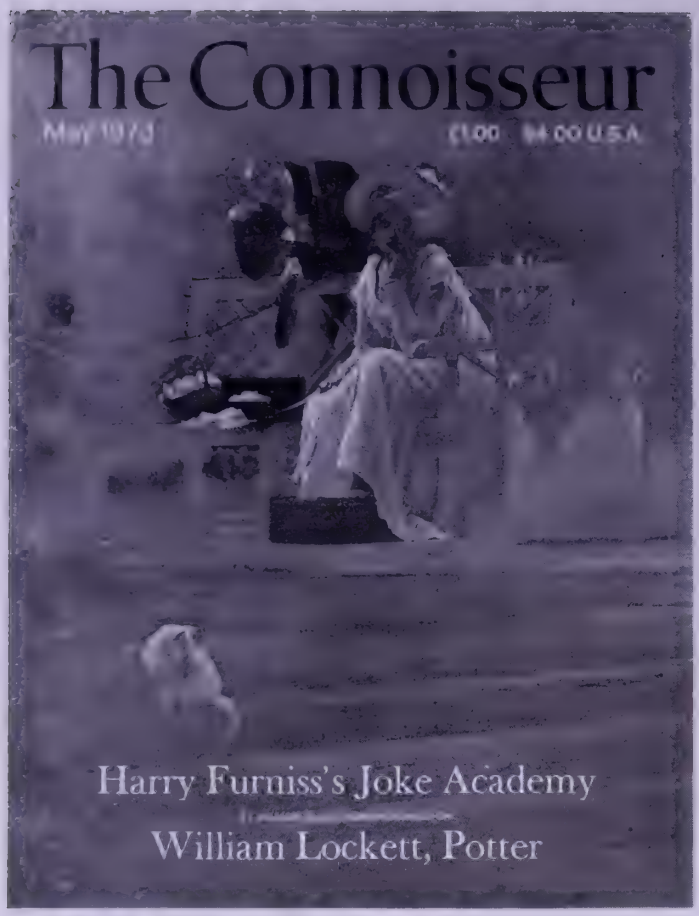

Next month in The Connoisseur

The May issue will contain:

The Lacquer Work of Eileen Gray and Jean Dunand by Philippe Garner. Both these craftsmen chose to use lacquer-work as their medium and in doing so helped to bring this medium to prominence in the France of the 1920s. However, their approach differed in that Eileen Gray was primarily architectural, whilst Jean Dunand interpreted the decorative idioms dictated by fashion.

Preview of the Lombard Exhibition of 17th Century Art in Milan by Hugh Brigstocke. This exhibition will provide an important opportunity to assess this great period of artistic patronage, but in particular the chance to study the chronology of G. C. Procaccini, one of the leading Lombard painters.

Gerald Benney – Silversmith by A. Kenneth Snowman. The Goldsmith's Hall are holding an important retrospective exhibition in May of work by Gerald Benney. A span of twenty-five years, covering many facets of this distinguished silversmith's skill, is brought up-to-date with his original use of enamel ware.

William Lockett, Stoneware Potter of Nottingham by Adrian Oswald. William Lockett is one of the few exceptions where it has been possible to assign his workmanship to specific pots produced in this difficult Nottingham brown stoneware, where an unusually high proportion carry dates, inscriptions and decoration but very few were signed.

Two newly discovered Drawings by Piazzetta by A. C. Sewter and D. Maxwell White. These two newly discovered drawings, in an English private collection, are each related to important paintings by Piazzetta and to various of his graphic works, but are not strictly preparatory studies. The Authors examine with care the precise nature of their relationship to the whole relevant context of Piazzetta's *oeuvre*.

A Flower from every Meadow by Mildred K. Frost. This picturesque phrase was used to describe the Mughel Emperor Akbar's catholic taste as a connoisseur and collector and now the Asia House Gallery aptly use it to cover their exhibition of Indian painting masterpieces in American private collections.

Our contributors in this April issue include:

MARTIN HARRISON: Co-author of a book on Burne Jones, to be published later this year.

CHARLES OMAN: Former Keeper of Metalwork, Victoria and Albert Museum, London.

ANTHONY THWAITE: Member of the English Ceramic Circle and the Society for Post-Medieval Archaeology.

MARINA VAIZEY: Writer and Art Critic of *The Financial Times*.

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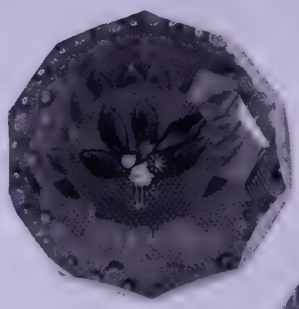
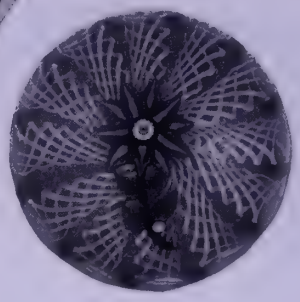


St. Louis nosegay on an amber ground. ca. 1848



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See: The Dictionary of English Furniture revised edition by Ralph Edwards,
Vol. 1. fig. 146: page 273
Vol. 3. fig. 46: page 91

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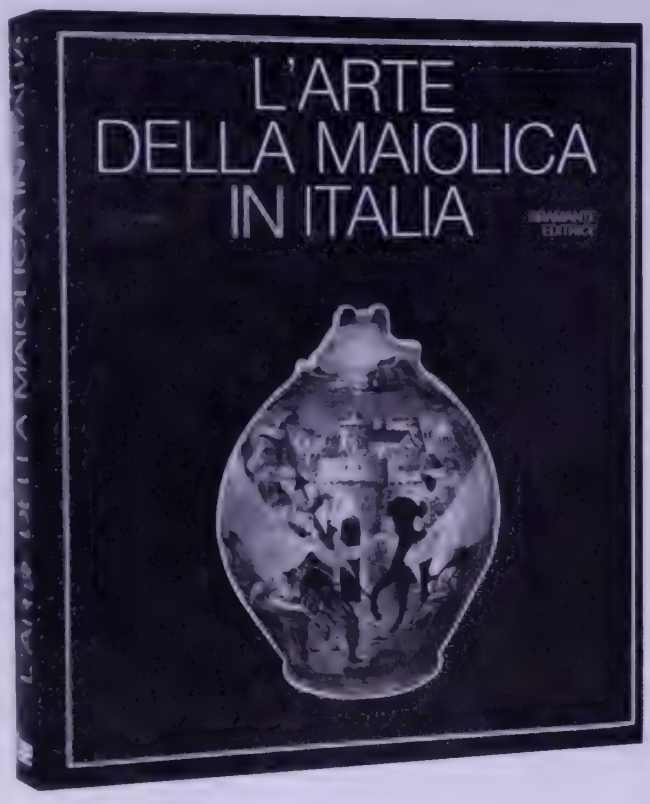

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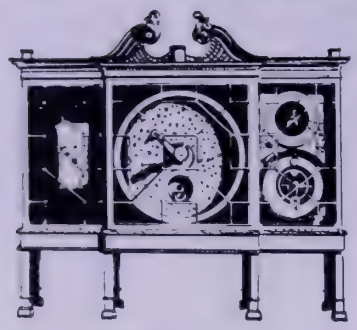

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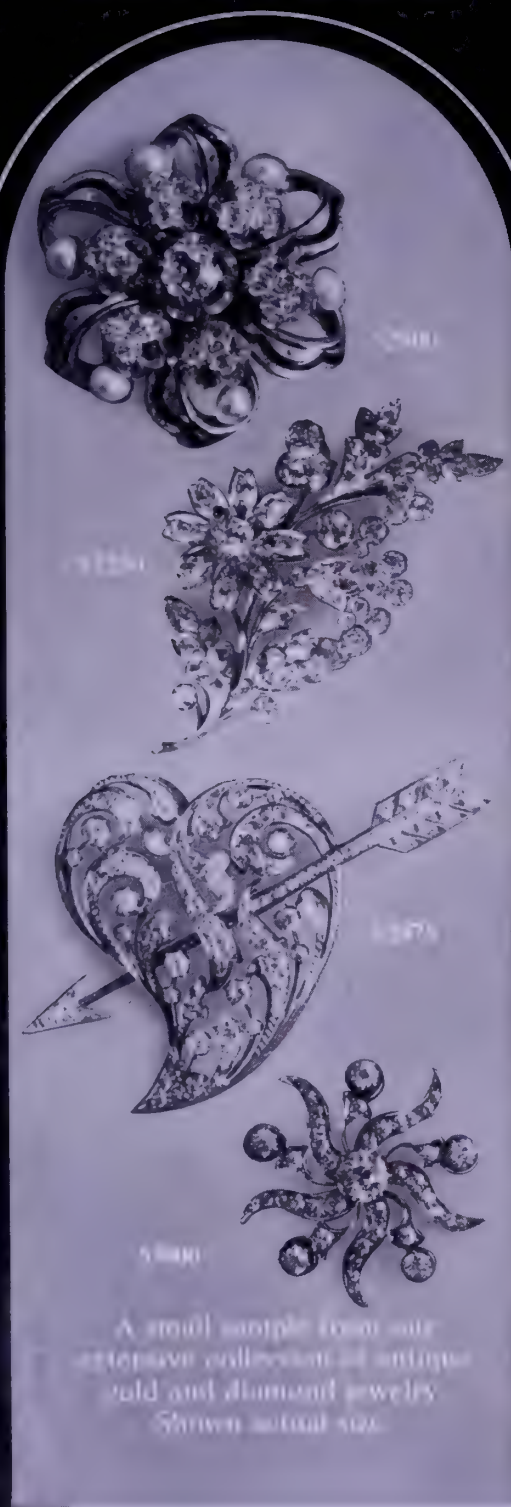

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Panel, $12\frac{1}{4} \times 19\frac{1}{2}$ inches, 31×49.5 cms.

COLLECTIONS: The Duc d'Ursel, Belgium. Passed by inheritance to his daughter, the Marquise de Meaupou, France.
EXHIBITED: Brussels, Societe de St. Vincent de Paul, 1855, No. 44.
LITERATURE: Compare M. Rooses, "L'Oeuvre de P. P. Rubens", Vol. IV, 1890, No. 809 (for the large picture lost in 1886); S. a Bolswert's print is reproduced under pl. 257.
J. S. Held, "Rubens: Selected Drawings", 1959, Vol. 1, pp. 24 70–71 and p. 110 Nos. 38 & 39 (For the Berlin and Bayonne drawings).

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JAN VAN GOYEN
1596 – Leiden – The Hague
'RIVERSIDE WITH RUINED CASTLE'
SIGNED AND DATED 1648
Panel 23 × 32 inches, 58.4 × 81.2 cms.

COLLECTIONS: J. M. Birckenstock, Vienna, 1811, Charles Sedelmeyer, Paris, 1870, Carl Bernstein, Berlin, who Bequeathed it to: Berlin Museum, 1890, F. W. Lippman, Berlin, H. J. Pfungst, London, 1917, Dowdeswell, Scotland.
EXHIBITED: Royal Academy, Winter Exhibition, 1912.
LITERATURE: Dr. C. Hofstede de Groot, 'A Catalogue Raisonne of the works of the most Eminent Dutch painters of the Seventeenth Century', Volume VIII, 1927, p. 246, No. 994.
Dr. Hans-Ulrich Beck; 'Catalogue of the Paintings of Jan van Goyen; 1973, No. G.771.

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JACOB VAN ES
1591 – Antwerp – 1666
SIGNED
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Panel, $9\frac{3}{4} \times 15\frac{1}{8}$ inches, 24.8 × 38.2 cms.

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1621 – Haarlem – 1649
'A FROZEN RIVER LANDSCAPE'
SIGNED and DATED 1641
Panel, 14½ × 23 inches, 36.8 × 58.4 cms.

COLLECTION: Sir Frederick Robinson, Brun, Geneva, 1841.

LITERATURE: Dr. C. Hofstede de Groot; 'A Catalogue Raisonne of the Most Eminent Dutch Painters of the Seventeenth Century', 1910, Vol. III, page 535, No. 294b.

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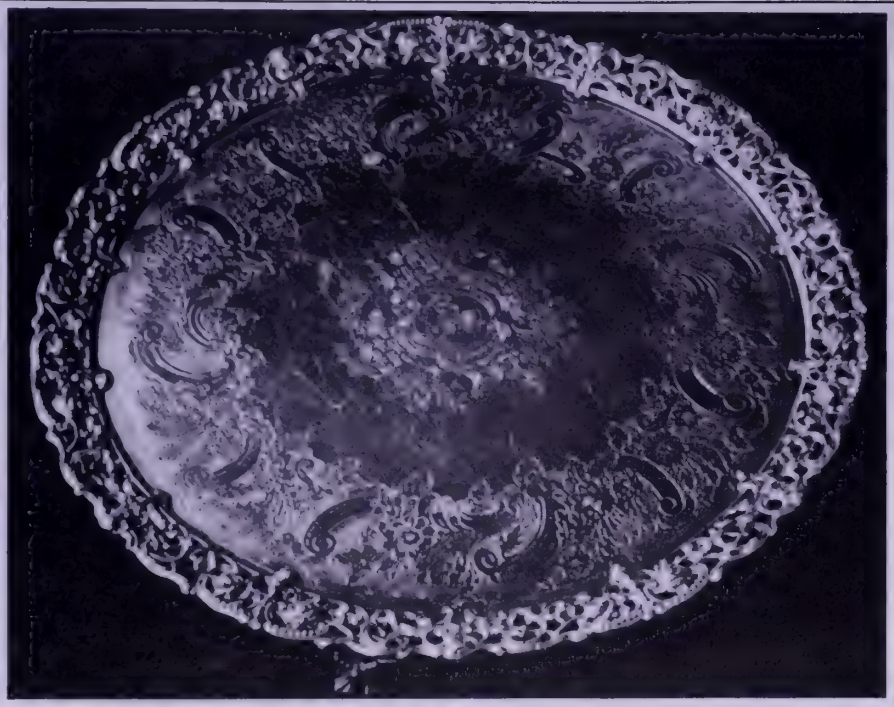

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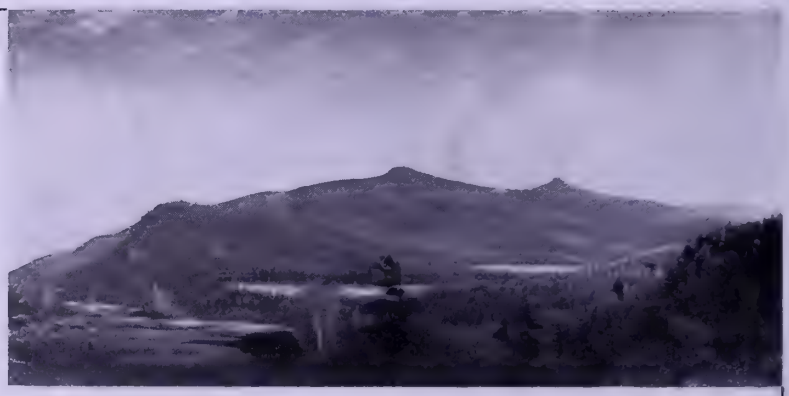

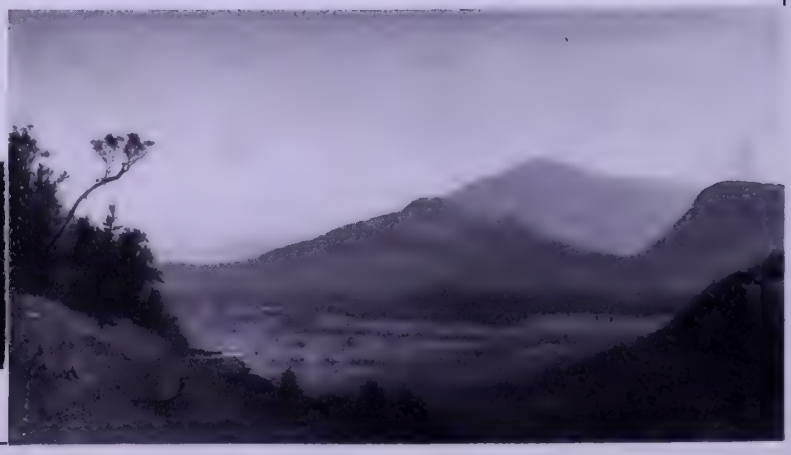

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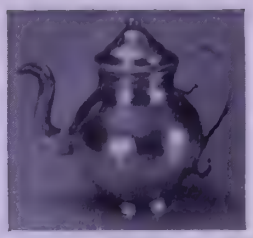

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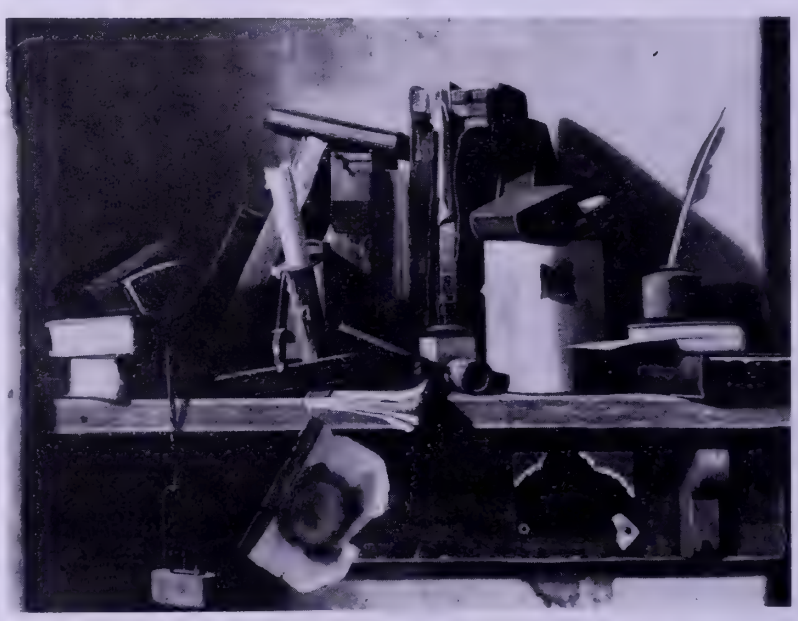

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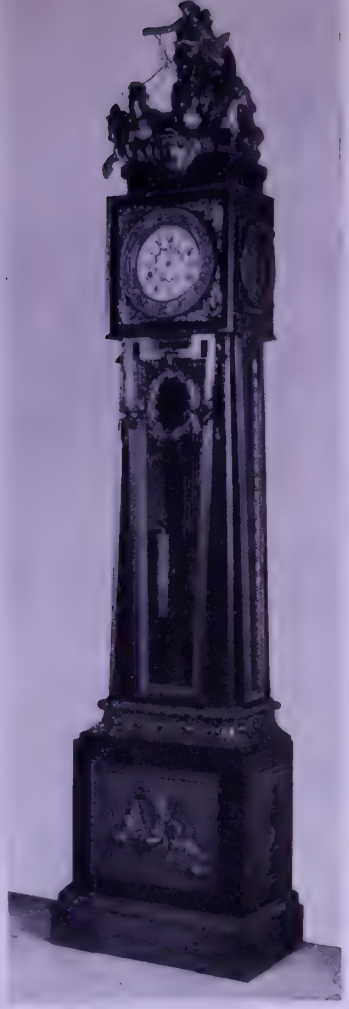

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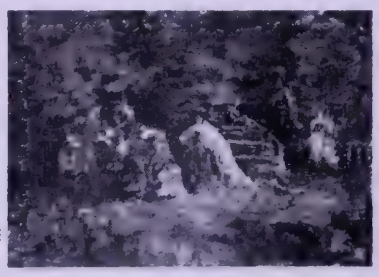

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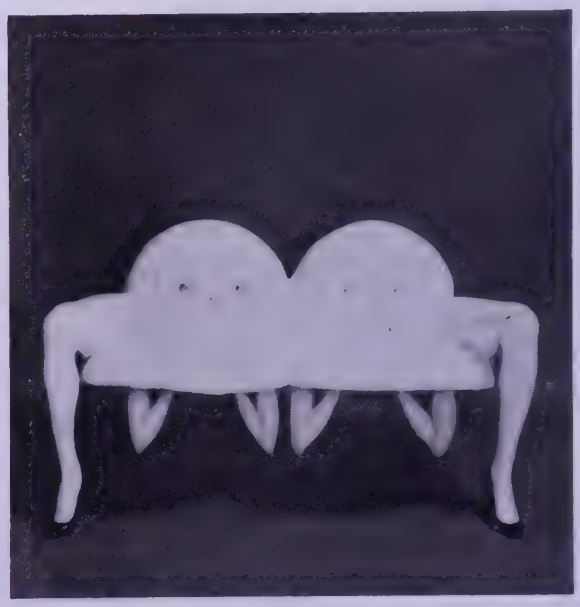

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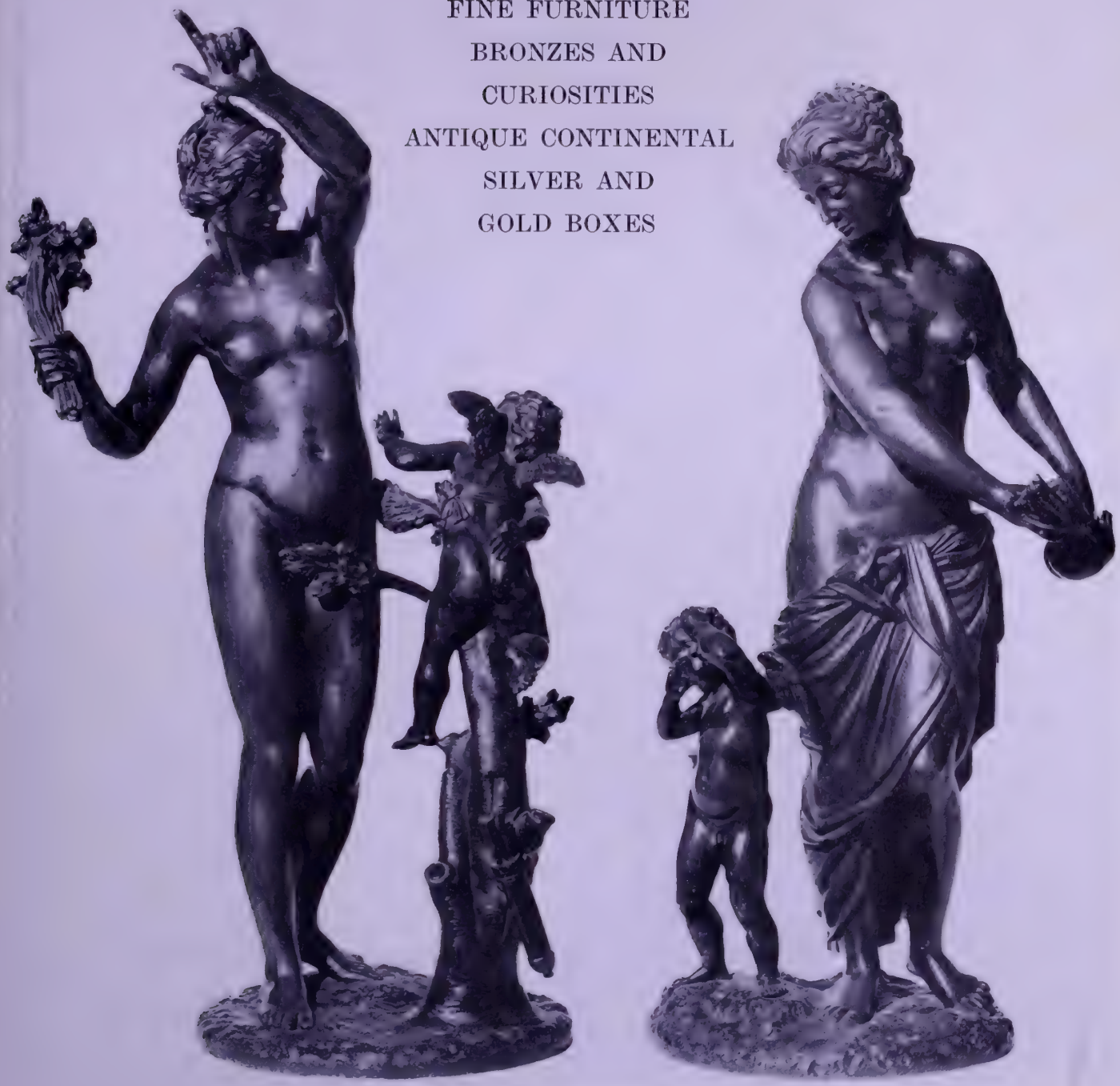

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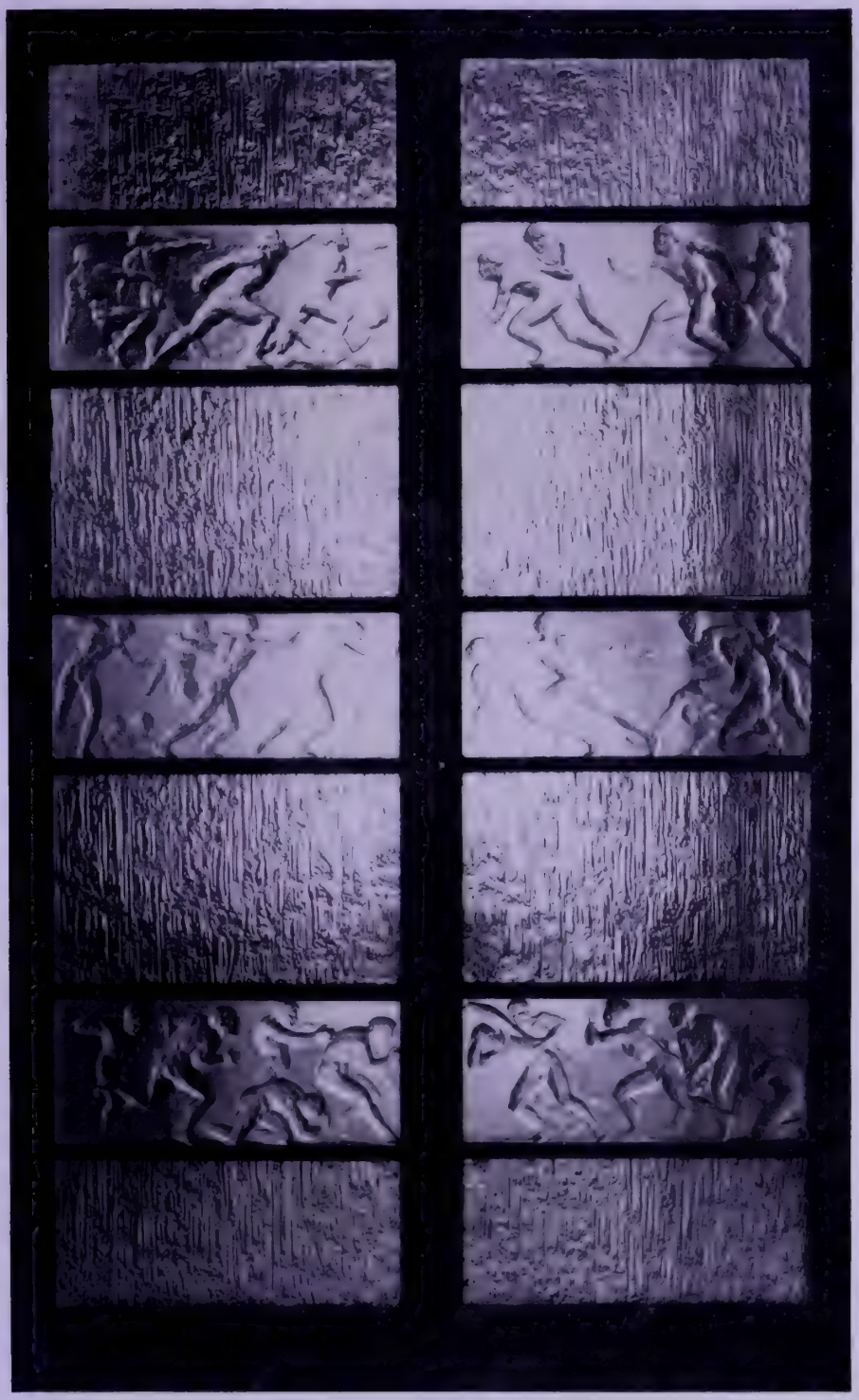

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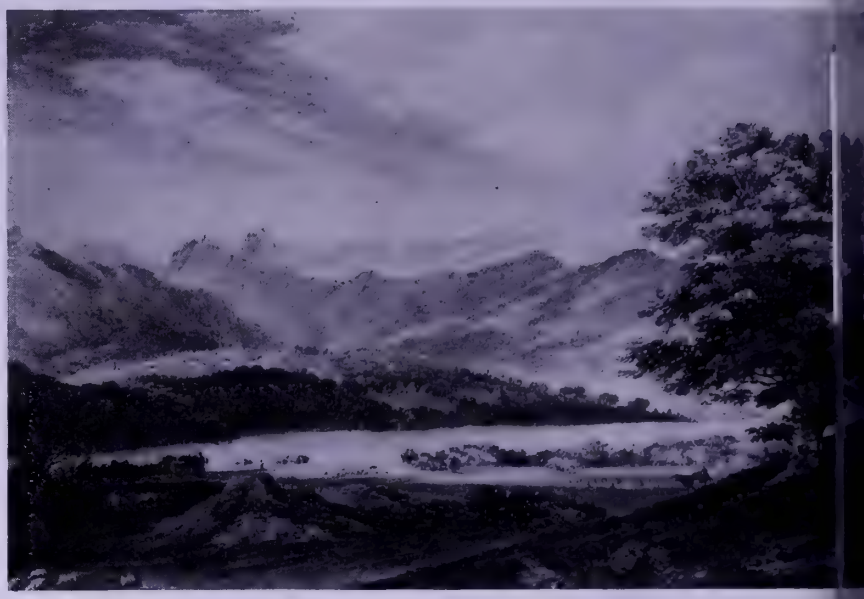

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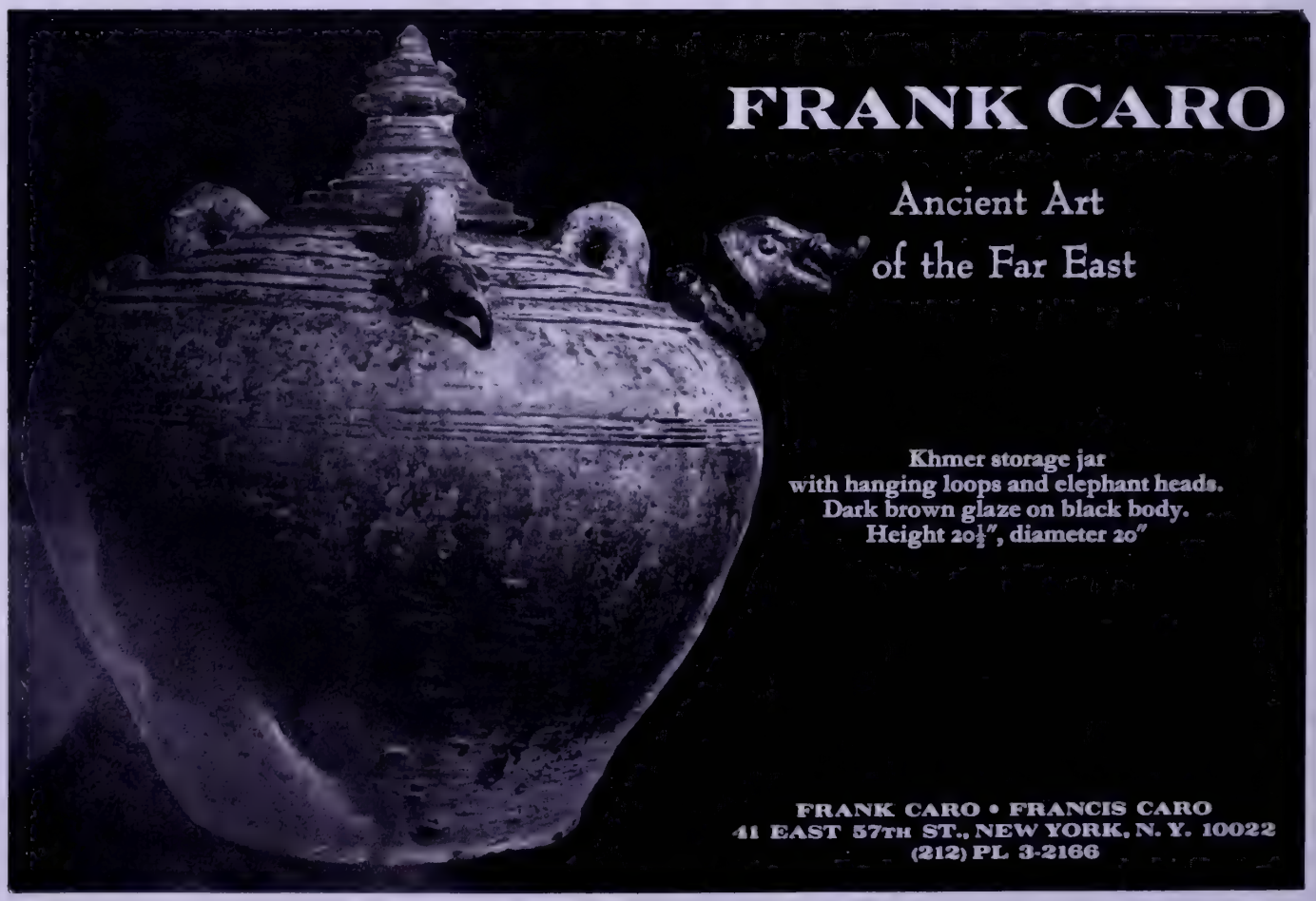

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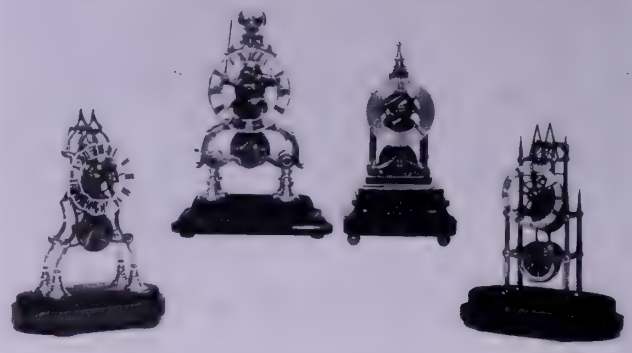

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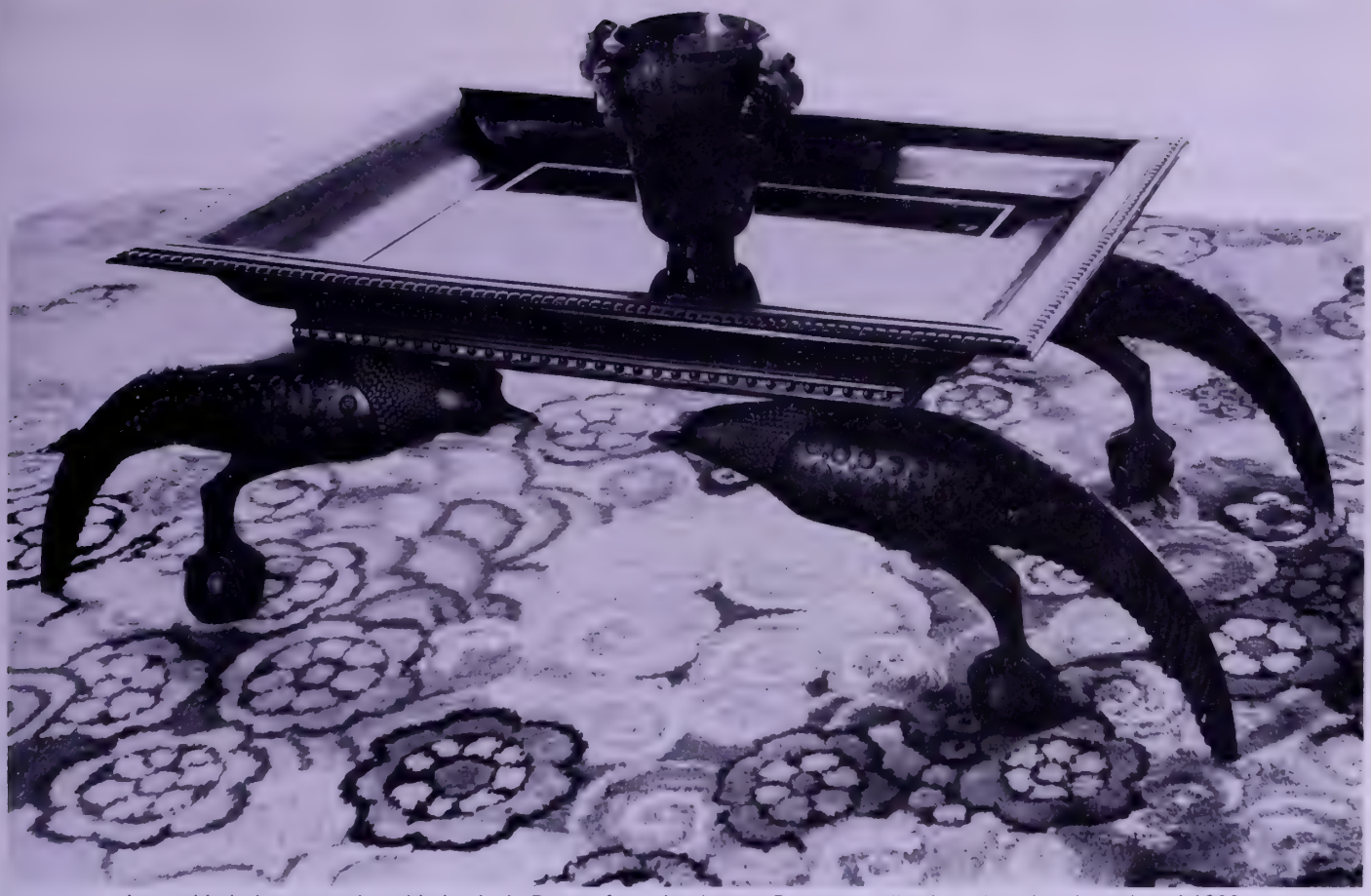

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APRIL 1973

Sales begin at 11 a.m. precisely, unless otherwise stated, and are subject to the conditions printed in the catalogues.
Those sending Commissions or making enquiries should refer to the sale code name which is in brackets after each sale.

Monday 2nd
19th Century English and Continental Ceramics (*Berlin*)

Tuesday 3rd at 11 a.m. and 2.30 p.m.
Primitive Art, Antiquities and Ancient Jewellery (*Sparta*)

Wednesday 4th at 10.30 a.m.
Modern Books and Manuscripts (*Wicklow*)

Thursday 5th
Fine English Furniture, Objects of Art Eastern Rugs and Carpets (*Pugin*)

Friday 6th at 10.30 a.m.
English Pictures (*Emma*)

Monday 9th at 10.30 a.m.
Japanese Works of Art (*Tamba*)

Tuesday 10th
Icons and Russian Works of Art (*Troika*)

Wednesday 11th
Important Jewels (*Bapst*)

Thursday 12th
Important French and Continental Furniture, Fine Tapestries, Objects of Art and Clocks, Eastern Rugs and Carpets (*Rennie*)

Friday 13th at 10.30 a.m.
Fine Pictures by Old Masters (*Julia*)

Monday 16th
Continental Pottery and Porcelain (*Turin*)

Monday 16th at 10.30 a.m. and 2.30 p.m.
Fine Chinese Jades, Oriental Ceramics and Works of Art (*Jade*)

Tuesday 17th at 11 a.m. and 2.30 p.m.
English Drawings and Watercolours (*Edgar*)

Tuesday 17th at 10.30 a.m.
English and Continental Glass (*Opaque*)

Wednesday 18th
English Furniture, Objects of Art, Eastern Rugs and Carpets (*Repton*)

Wednesday 18th at 10.30 a.m.
Printed Books (*Arran*)

Thursday 19th at 11 a.m. and 2.30 p.m.
Pictures by Old Masters (*Marion*)

Wednesday 25th
Old English Silver (*McKay*)

Thursday 26th
English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets (*Shaw*)

Thursday 26th
Fine Wines and Collectors' Pieces (*Tastevin*)

Thursday 26th at 2.30 p.m. and Friday 27th
English and Continental Pictures of the 19th and 20th Centuries (*Emily*)

Monday 30th
Victorian Staffordshire Portrait Figures, Pot-lids and Fairings (*Peel*)

Rare Staffordshire bust of Sir Robert Peel, 7¾in. high. To be sold on Monday, April 30th.

Monday 30th
Antique Arms and Armour (*Brooke*)

MAY

Tuesday 1st
English Drawings and Watercolours (*Horace*)

Tuesday 1st
English and Foreign Coins and Medals (*Minas*)

Wednesday 2nd
Fine Jewels (*Lacloche*)

Thursday 3rd
English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets (*Smirke*)

Thursday 3rd
'End of Bin' Sale of Miscellaneous Wines, Spirits and Cigars (*Hoyo*)

Friday 4th at 11 a.m. and 2.30 p.m.
Important English and Continental Pictures of the 19th and 20th centuries (*Lucia*)

Monday 7th at 10.30 a.m.
Fine Continental Porcelain and Snuff-Boxes (*Kirchner*)

Monday 7th
Islamic and Far Eastern Works of Art (*Islam*)

Tuesday 8th at 10.30 a.m. and 2.30 p.m.
Japanese Works of Art (*Hizen*)

Wednesday 9th
Important Natural History Books, Travel and Atlases (*Flora*)

Thursday 10th
Important English Furniture, Objects of Art, Eastern Rugs and Carpets (*Soane*)

Thursday 10th
Wines Lying Overseas (*Renski*)

Friday 11th
Modern British Paintings, Drawings and Sculpture (*Tosca*)

SALES OVERSEAS
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Important French Furniture, Objects of Art, Clocks, Tapestries and Carpets (*Pompadour*)
Wednesday, May 9th at 10.30 a.m.
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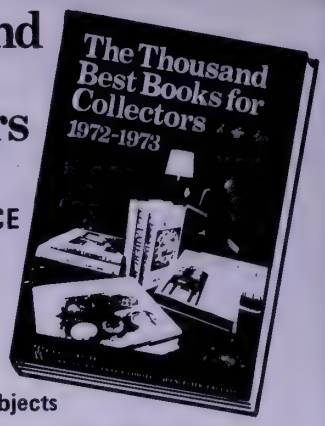

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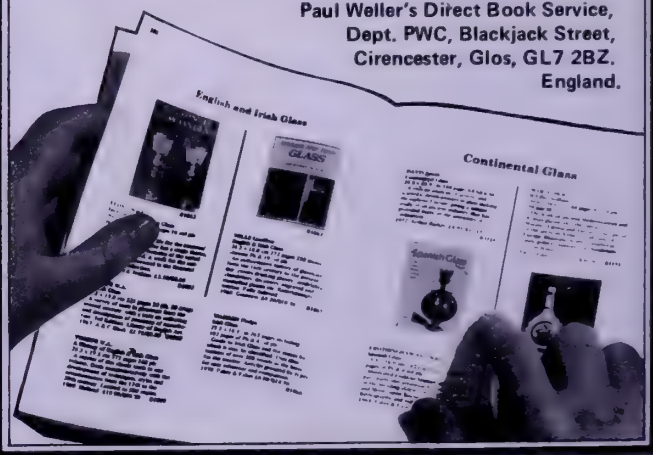

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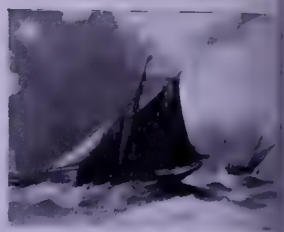

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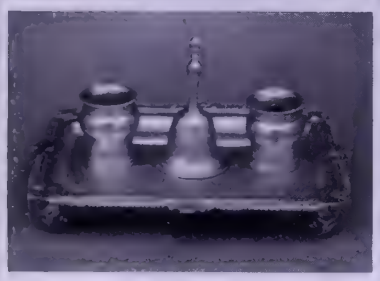

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Commissioned by George S. Harter, founder of the Harter Bank of Canton, Ohio and sent to him by the artist in 1885. It was in the Harter home in Canton for nearly half a century until it passed, about 1930, to a prominent Cleveland Collector. Duveneck has portrayed himself leaning on the wall in the upper right. The painting is in impeccable condition and has never been publicly exhibited. It is one of two brilliantly colorful Venetian scenes painted by Duveneck in Venice. The earlier one, "Watercarriers, Venice" (1884), is now in the National Collection of Fine Arts, Washington, D.C.

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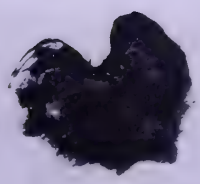

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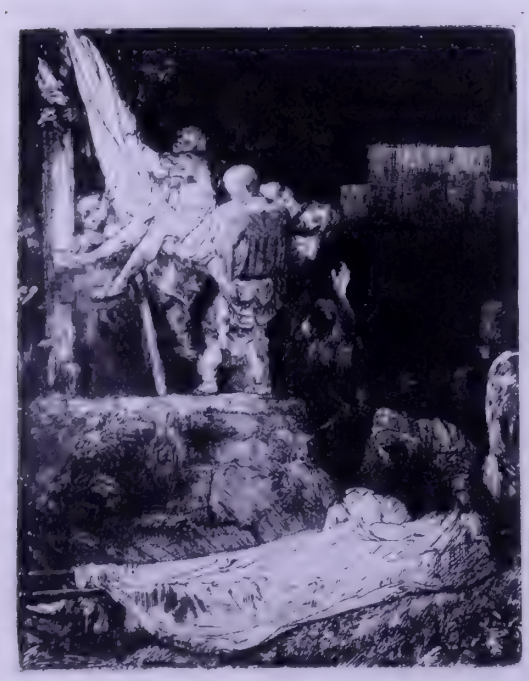

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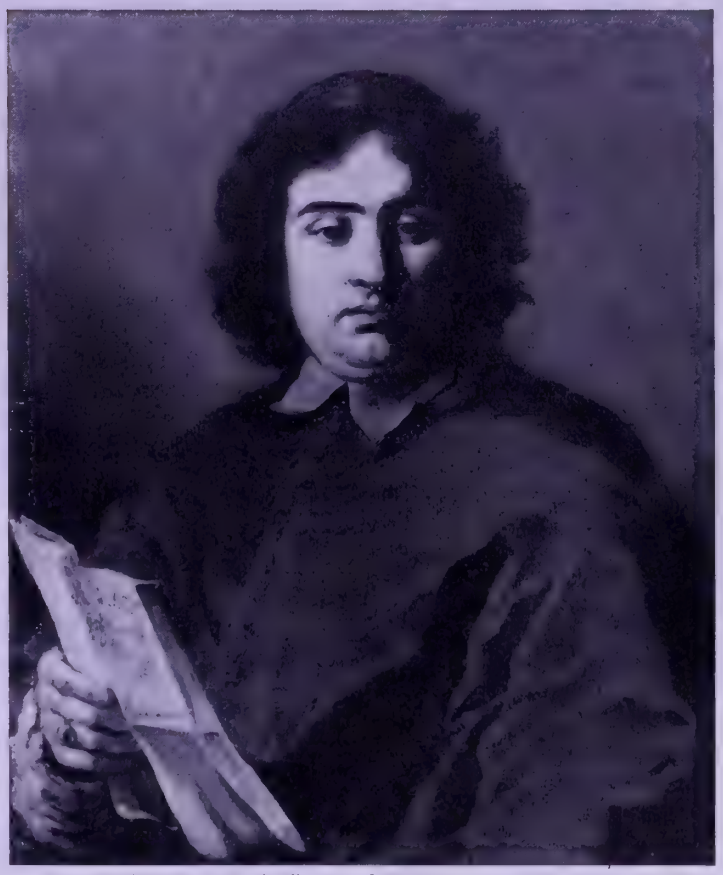

Pier Leone Ghezzi, *Cardinal Albani*, 73 by 61 cm

THE CONTENTS OF

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Friday, 25th May and Saturday, 26th May

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Fine English Porcelain

Tuesday, 17th April at Belgravia
Victorian Paintings, Drawings and Watercolours

Tuesday, 17th April at 2.30 pm
Greek and Russian Icons

Wednesday, 18th April
Japanese Works of Art

Wednesday, 18th April
Old Master Paintings

Thursday, 19th April
English and Foreign Silver and Plate

Thursday, 26th April
English and Foreign Silver and Plate

Thursday, 26th April at 10.30 am and 2.30 pm and following day at 11 am at Belgravia
Oriental Furniture, Ceramics and Works of Art

Friday, 27th April
Continental Furniture, Works of Art, Tapestries, Rugs and Carpets

Monday, 30th April
Silhouettes, English and Continental Portrait Miniatures

Monday, 30th April at 2.30 pm
Egyptian, Western Asiatic, Greek, Etruscan and Roman Antiquities, Islamic Pottery, Tibetan Tankas, Tibetan and Indian Art, African, Oceanic and American Indian Art

Monday, 30th April and following day
Printed Books

Tuesday, 1st May
Chinese Ceramics and Works of Art

Wednesday, 2nd May at 10.30 am
Ancient, English and Foreign Coins

Tuesday, 2nd May at Belgravia
English and Continental Furniture, Bronzes, Clocks, Textiles, Papier Mâché and Works of Art, 1830-1930

Wednesday, 2nd May
Modern British Drawings, Paintings and Sculpture

Thursday, 3rd May
Fine Jewels

Thursday, 3rd May at 2.30 pm
Eighteenth and Nineteenth Century Drawings and Watercolours

Thursday, 3rd May at Belgravia
English and Foreign Silver and Plate and Objects of Vertu, 1825-1940

Friday, 4th May
English and Continental Furniture and Rugs and Carpets

Monday, 7th May
Printed Books

Tuesday, 8th May
English Porcelain

Tuesday, 8th May at Belgravia
Victorian Paintings, Drawings and Watercolours

Wednesday, 9th May
Good Netsuke and Inro

Wednesday, 9th May
Old Master Paintings

Thursday, 10th May
Fine Foreign Silver and Plate

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WILLIAM & MARY: a single handled silver porringer or skillet cover, probably by Samuel Hood, London 1692. Diameter: 5 inches (12.6 cm

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The Hallmarking Bill

THE Hallmarking Bill which Mr. Jerry Wiggin, M.P. introduced in the House of Commons last November reaches the Report stage on April 6. There seems a good chance that, perhaps with certain amendments, the Bill will become law.

The Bill is a sensible and valuable attempt to tidy up – in officialese, to 'regularize' – the law on hallmarking. Already in 1856 a Select Committee could report that 'the laws regulating the assaying of Gold and Silver are in a most confused and unsatisfactory state'. There were further official enquiries in 1879 and 1959, but no action was taken.

The Bill establishes a British Hallmarking Council, responsible for overall supervision of hallmarking procedures, though leaving the four Assay Offices intact. The members of the Council will be partly appointed by the Secretary of State for Trade and Industry, and partly by the Assay Offices. Under present law, platinum does not have to be hallmarked: in future, it would be assayed and hallmarked with an orb surmounted by a cross, the standard to be of 950 parts of platinum per thousand.

Under present law, no article (apart from certain exemptions) containing any gold or silver may be manufactured in Britain, or sold in Britain, unless it has been hallmarked. The new Bill will permit the sale of articles containing any proportion of precious metals; but any article sold in the course of trade or business can only be described as gold, silver or platinum if it has been assayed and hallmarked.

An act of 1738 created a number of exemptions from hallmarking not relevant to modern conditions, for example gold toothpick cases. The main exemptions under the new Bill are: anything made before December 22, 1854; coins; articles for medical, scientific or industrial purposes; gold or silver mouthpieces of musical instruments; very small articles below a certain specified weight; gold or silver thread; objects so battered that they are fit only to be remanufactured; and articles made for export, so that British manufacturers may offer competition in countries such as Germany, where a lower standard is accepted.

The Bill also empowers the Secretary of State to create new Assay Offices, and to abolish or modify the constitutions of those which already exist. These powers can only be exercised by Statutory Instrument made on the application of the Hallmarking Council, and no Assay Office can be abolished without the fullest consultation and a public enquiry.

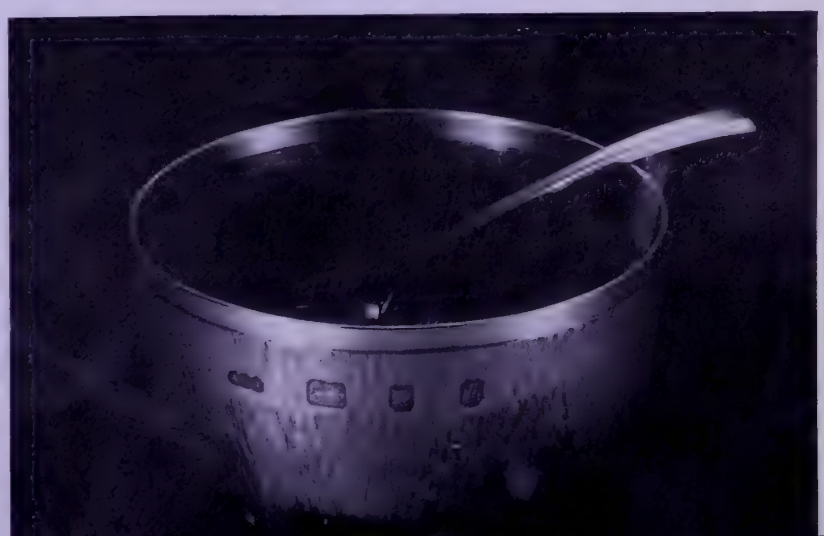
It will be seen, then, that the Bill eliminates some archaic autonomies and anomalies. Mr. Wiggin, whose uncle is Chairman of the Guardians of the Birmingham Assay Office, has the warm support of the Assay Offices; of the British Jewellers' Association; and of the National Association of Goldsmiths. But there remain four main problems still under dispute, and on these we may venture an opinion.

First, there are some who feel that the Bill should apply not just to the trade, but to everyone. Mr. Wiggin himself proposed an amendment to this effect before the Standing Committee in the House of Commons on February 14. It was felt, he said, that there was a loophole in the Bill as it stood, by which an unscrupulous individual, trading as a jeweller, might pass an illegal article, made of base metal or perhaps bearing a forged or misplaced mark, to a friend or to his wife – someone not acting 'in the course of a trade or business' – who could then dispose of it. This amendment was strongly urged by the trade associations. The argument against it was that private individuals might through it unwittingly run foul of the law, that 'generations of grandmothers', as one speaker put it, might be transformed into criminals. Mr. Wiggin withdrew his amendment. This seems to us regrettable: the amendment provided a valuable extra protection for the consumer, and the law courts are perfectly capable of distinguishing between unscrupulous evaders and bemused grandmas. It is to be hoped that this matter will be seriously considered again on Report. An Act whose object is to eradicate anomalies should not embody a new one.

Secondly, there are strong aesthetic objections to some of the new marks proposed. The present proposal is that MILLESIMAL marks (numbers representing the parts per thousand of fineness of the metal) should be added to the picturesque traditional marks on silver. Because of the pre-1854 exemption, this will not mean that old pieces – like the Mildenhall treasure – will have to be stamped with an ugly and anachronistic number. But it could disfigure Victorian jewellery post-1854; and certain modern silversmiths who often use the present marks as a positive part of the design are horrified by the prospect of having to include a soulless number. One such is Gerald Benney, on whom an article will appear in the next issue of *The Connoisseur*. We illustrate one example of his work here, showing hallmarks used as decoration. Perhaps one answer might be to put the millesimal mark in Roman numerals. Thus 925 would become CMXXV, which would be no more disfiguring than the letters at present used in hallmarking.

Thirdly, there are some objects it is impossible to mark without causing actual damage: one dealer instanced a gold and enamel Fabergé box which could not be stamped without cracking the enamel. Under the new law, he would not be allowed to sell this as 'a gold and enamel box'. Patently, this is asinine, and surely the solution is an extra exemption for objects impossible to mark without causing damage.

Fourthly, there is the question of the constitution of the British Hallmarking Council. A Government amendment to give the Government a majority of places in the Council was fiercely opposed in Committee. Mr. Peter Emery, Under Secretary of State, Trade and Industry, said that it seemed strange to the Government 'that the people who are to ensure that the assay offices are doing their job are those appointed by the Assay Office'. Against this, it was pointed out that the Assay Offices had been 'protecting the consumer' for hundreds of years and there was no reason to suppose they would cease to do so now. *The Connoisseur* accepts this argument, and is glad the Government amendment was withdrawn for reconsideration. As Mr. Wiggin pointed out, it is within the power of the Secretary of State to alter the Council's constitution if it is subsequently found to be unsuitable, or if the Government is faced with trade or consumer criticism.



The Collection of Mr. and Mrs. Robert Walker. Part 2

MARINA VAIZEY

OVER the past decade, the American collector Robert Walker, with the active collaboration of his wife in the past several years, has assembled a collection of objects d'art, jewellery, furniture, sculpture and paintings which demonstrate the heights of *art nouveau*[1] and what has come to be called *art deco*.

Mr. Walker views the whole period, from the latter half of the 19th century through the 1920s as one of continuous revolution and interrelationships, starting with the Pre-Raphaelites. It is only lately, and most particularly in the past decade or so, that art historians have turned their attention to the various styles that dominated European applied arts from about 1860 to 1930.[2] Mr. Walker seeks quality and originality of design and execution and he has concentrated on a collection which contains the outstanding pieces by the avant-garde artist-craftsmen he most admires, rather than making a massive and documentary collection of the minor arts of the period. Painstaking research in private and public collections, and his own large library, which includes the journals of the period, books, catalogues and unpublished documentation, as well as his own taste and intuition have been his chief guides, but it is interesting to note that lately an increasing number of specialist exhibitions and auction sales have more than confirmed Mr. Walker's own choice.[3] In furniture, the emphasis has been exclusively on the custom-made and often unique piece, rather than on the pervasive popular styles, for example, tubular furniture, of the period. It should however be emphasised that Mr. Walker has in many instances in his collecting activities anticipated the scholars.

Art deco is a delightful term, marvellously succinct, and for the popularisation of which the present editor of *The Connoisseur*, Mr. Bevis Hillier, must take full credit. The exhibition 'Art Deco', organised by Mr. Hillier and Mr. David Ryan for the Minneapolis Institute of Arts in 1971,[4] took in everything, from furniture to costume, architecture to cigarette cases, book bindings to silver. In his writings, Mr. Hillier has pointed out the overwhelming popularization and indeed vulgarisation of *art deco* motifs, from shoes to radiograms. At any rate, for convenience, the term art deco has come to mean the most typical styles in the applied arts in the 1920s and 1930s, and characteristically Parisian in inspiration.

In contrast, the Walkers have collected objects which are the antithesis in many instances of the ideas of popular art deco,

Colour plates

Maurice Marinot. Glass.

Marcel Coard. Commode.

1. Eileen Gray. Transatlantic chair.

2. Eileen Gray. Bookcase.

which surpass the motifs most commonly associated with the term. They have sought out and in many cases discovered and brought back into prominence things which were made for the last great days when private patronage of the applied and decorative arts still flourished, particularly in France. Even so, the number of patrons in those apparently halcyon days were not many. This is 'art deco de luxe', as it were, luxury in its most elegant *moderne* phase, a time when geometric and cubist forms were first used, furniture angled rather than curved, but when in spite of the apparent austerity of some of the furniture and objects, elegance was still the prevailing note. 'Deco' with its suggestion of elaborate decoration, can be misleading in this context, for what links, surprisingly, many of the objects, from furniture to glass, is a subtle insistence on the beauties of stylized and sculptural form, and the sensual pleasures of satin smooth textures. Time and again, as the illustrations indicate, a bold use of form, which has much in common with the artistic revolutions in the fine arts that took place before and during the First World War, that is cubism on the one hand, and constructivism and 'de Stijl' on the other, characterizes the examples of the 'decorative' or applied arts that are in the Walker collection.

The Walker collection contains a spectrum of the work of Miss Eileen Gray, justly called a 'pioneer of design', whose work has recently come back into critical prominence. Much of the Eileen Gray furniture in the Walker collection was created in 1922–23 for Mme. Mathieu-Levy, the second proprietor of the boutique Suzanne Talbot. Some is considerably earlier. The furniture, interiors, houses and architectural projects designed by Miss Gray was the subject of a special exhibition in January, 1973, at the Royal Institute of British Architects, Heinz Gallery, Portman Square, London.[5]

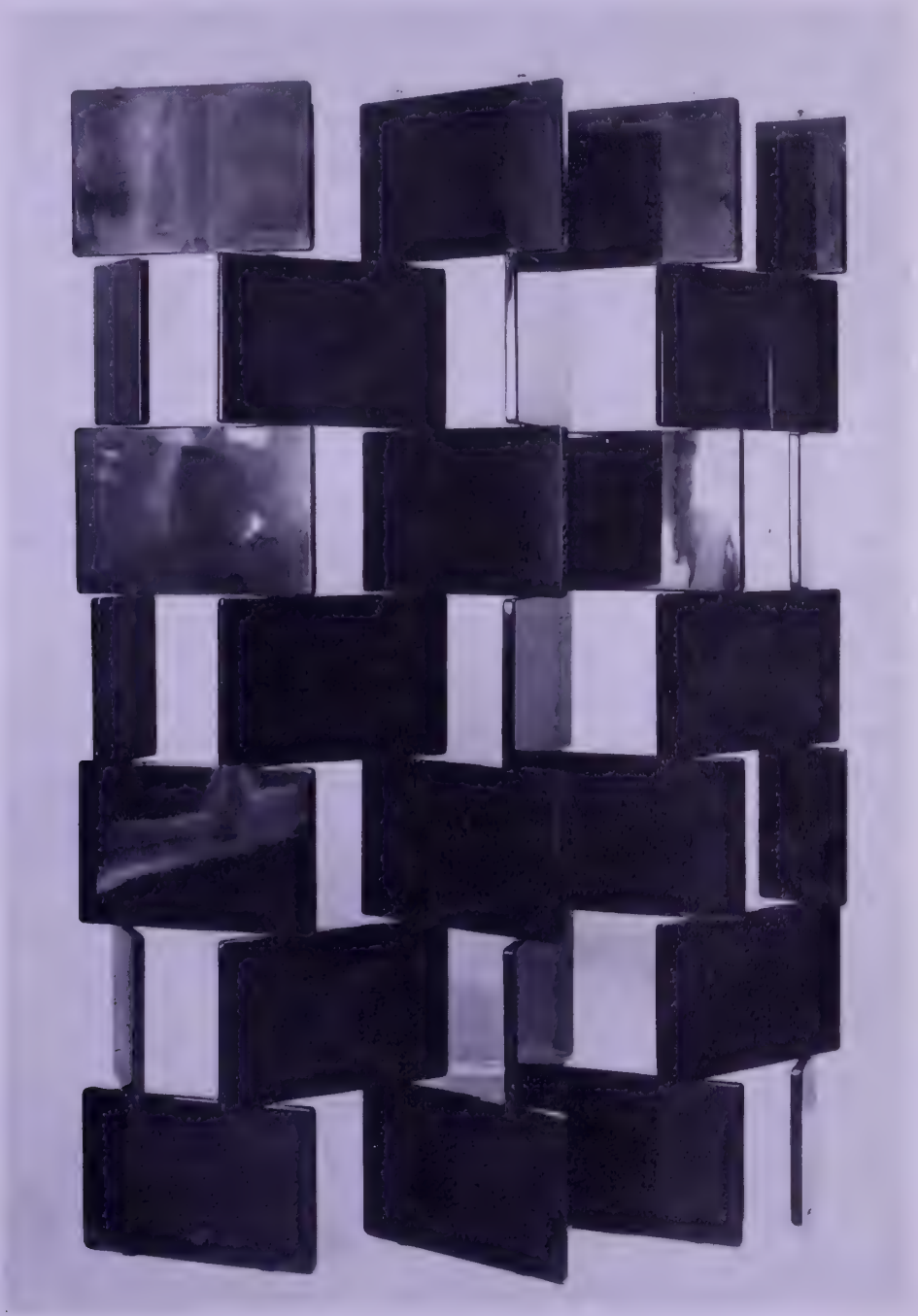
Miss Gray was born in 1879, and was one of the first women students at the Slade. Like many of the artist-designers whose work is in the Walker collection, she turned to design after a training in the fine arts. By 1907, she had settled in Paris, and from about 1912–13 she had her own atelier making wood and lacquer furniture, opening a shop in the Faubourg St. Honoré in the early 1920s. In the Walker collection, a desk and accompanying stool, three 'transatlantic' chairs, a bookcase, a pair of mirrors, two lacquer screens, a *pirogue*-sofa, by Miss Gray not only exhibit an austere felicity of form which bears comparison with the visual innovations of 'de Stijl' but satisfy the purist

ideas of form following function.

Her furniture is marvellously usable, unusually comfortable, and indeed is used for its original purposes in the Walker *appartement* in Paris. Her chairs are pleasing to sit in, as well as fascinating to look at. Two 'transatlantic' chairs in the Walker collection (No. 1) are in black lacquer and aluminium; originally the full-length cushion was covered in blue leather, now deep brown. The third has a slightly different arrangement in turquoise waxed canvas. The prototype was exhibited in the Victoria and Albert Museum's 'Modern Chairs', dated 1926. The chair 'knocks down in moments completely flat, and is basically a variation on the traditional deck-chair, but the separate self-adjustable panel at shoulder-height gives an added level of comfort.'[6] As one who has *sat* in this chair, I can vouch for its great comfort, and both as a chair to sit in, and visually, it exhibits none of the flimsiness and unhappy compromise that characterizes what we think of as 'knock-down' furniture.

Miss Gray's bibliothèque, or bookcase (No. 2), serves as both a functional piece of furniture and as a wall-hugging gently curved arrangement of bold horizontals and verticals. The exterior is in dark brown and cream lacquer, in contrasting horizontal stripes which heighten the effect of the elegant, lean lines of the bookcase as a whole. The interior of the piece is in matt silver lacquer. Internal serrated edges permit *ad hoc* adjustment of the height of the shelves, and considering the piece was designed in about 1913, it is, in its superb simplicity, an example of modern functional design at its best, which has not been surpassed in the succeeding half century. The bookcase, desk, pair of mirrors, the lacquer screen *Le Destin* from the Doucet collection[7] are unique pieces.

A different screen exists in several variants; one, whose lacquering was completed in recent years under Miss Gray's supervision was part of the Handley-Read collection and is now in the Victoria and Albert Museum.[8] A third version with a similar history was featured in the R.I.B.A. exhibition. The Walker screen was



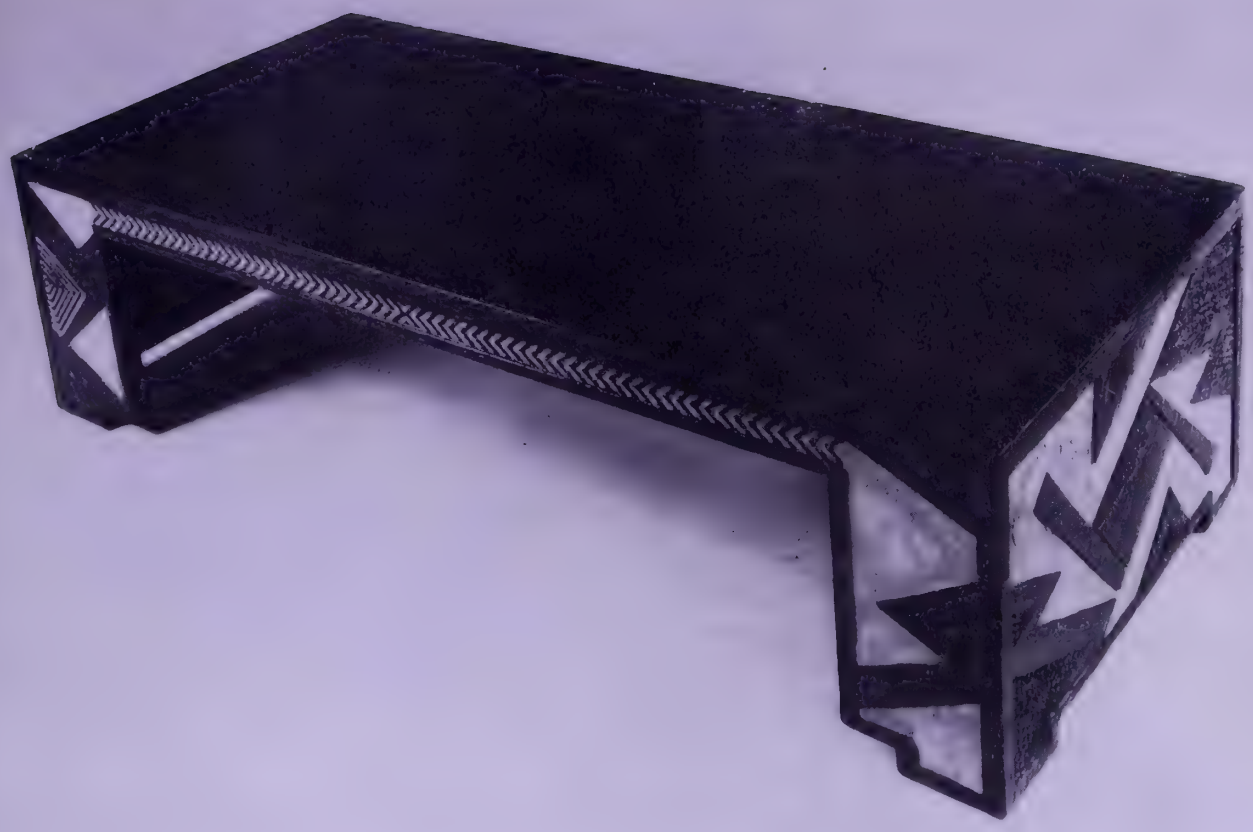
3. Eileen Gray. Screen.

4. Eileen Gray. Pirogue sofa.

finished at the time in black Japanese lacquer. The screen (No. 3) is an assemblage of wooden blocks, surfaced with multitudinous layers of lacquer, attached one to the other by brass rods. It is a surprisingly simple arrangement which results, paradoxically, in an intensely sophisticated visual effect of solids and voids, a sculptural achievement whose angles can be altered by the owner to form a structure of non-continuous open forms. The whole is elegant yet forceful, an abstract composition of four interlinked panels, each seven lacquered wooden blocks high, each row three large rectangles and one small in reversing series, which more than holds its own with the finest abstract sculpture. The screen achieves in the decorative arts an irresistible simplicity carried out with an imaginative ingenuity only paralleled by Alexander Calder and his mobiles, and perhaps the 'lines in space' of a sculptor like Gonzales. Pleasing variations in the screen's overall shape can be effected by the simple movement of each block, prefiguring perhaps by half a century the recent innovations in 'participatory' sculpture. A surprisingly Oceanic influence, an interest perhaps in the artefacts of the South Seas, is revealed in the sinuous lines of the boat-sofa, the *pirogue* or *barque*,[9] part of the suite of furniture designed for Mme. Mathieu-Levy. The sofa (No. 4), an unusual piece, is lacquered in a variegated *horn* (*ecaille*) colour; the five arches between the supporting legs, six on either side, are echoed by the scalloped edge of the body of the couch. But again the shape of the piece works in its perfect simplicity as a piece of sculpture. It is interesting to note that Paul Eluard, for instance, had at the time a collection of Melanesian sculpture.

The black lacquered desk (No. 5), its drawers lined with matt silver lacquer, and with abstract-geometric formed ivory drawer handles, echoes with its arches between the supporting legs the arches of the *pirogue* and was also created for Mme. Mathieu-Levy. Even the internal drawer nuts are in hand-carved ivory, and the metal lock mechanisms are stylized. The exquisite refinement of form which characterizes Miss Gray's furniture is combined with the silky smooth and sensual lacquered surface of

5. Eileen Gray. Desk.



6. Eyre de Lanux. Table.

the piece to give an effect of utter luxury. The desk is accompanied by an orange lacquer (*araishu*) and leather stool.

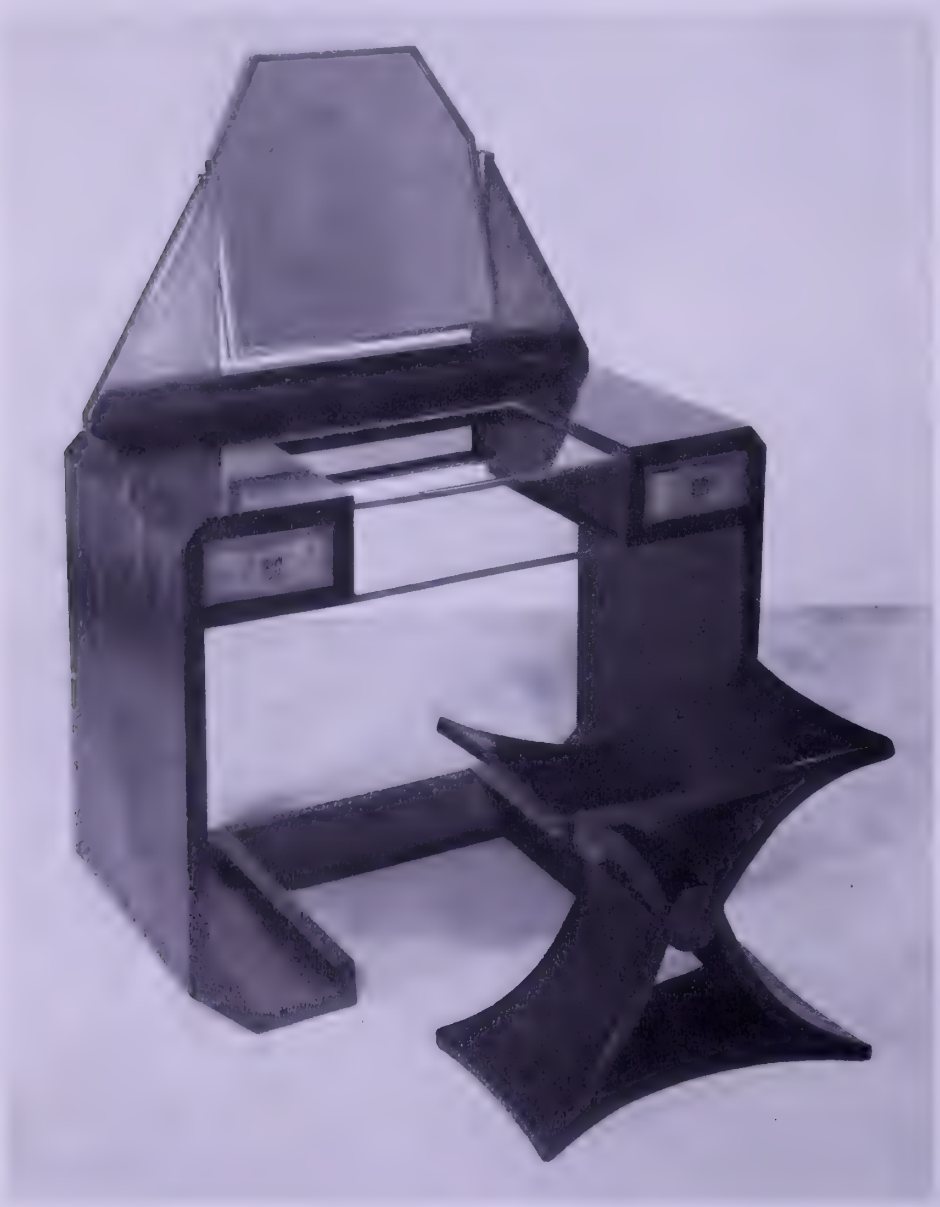
The work of another woman designer, an American, has entered the Walker collection. Eyre de Lanux, née Elizabeth Eyre, married a French literary figure, Pierre de Lanux. She not only wrote *Letters of Elizabeth*, a monthly commentary on the cultural and social life of Paris, but exhibited her own work in New York (at *Les Arts Modernes*), Cannes (*Décor*), Paris (*Societé des Artistes-Décorateurs*) and London (Curtis Moffat). She too worked in lacquer, but she was inspired by American Indian decorative motifs. Her long low coffee table (No. 6), in Chinese ink, dark brown and matt cream lacquer has a deliberately delicately ruffled surface; the decorative motifs in zig-zag lines cover the legs and horizontal bars of wood attached to leg and table, an extended rim as it were. A writer of the time, Augusta Owen Patterson, described the furniture of Eyre de Lanux as 'large and serene forms balanced by areas of superalert patterns' and went on to say that the designer 'takes refuge from the complexities by ruling out ornamental intricacies in the home . . . expensive bareness is what she likes', whilst the designer herself described her work as 'simple extravagance'. A fascinating aspect of her table is that the lacquer is deliberately slightly rough (*arraché*) rather than silky-smooth, as she confessed herself bored with the immaculate, uninflected surface of much contemporary lacquer work. Her design too is extremely bold.[10]

Marcel Coard was born in Paris in 1889, studied architecture at l'Ecole des Beaux-Arts, and he too, like Miss Gray, Pierre Legrain, Gustave Miklos and Etienne Cournault, created pieces for the formidable collector, the couturier Jacques Doucet. The Walker collection contains an entire bedroom suite: bed, two night-tables, coiffeuse (dressing table), commode and two stools by Coard. The commode (colour plate), 1926–7, is in ebone de Macassar with decorative panels in lapis terrazo and mother of pearl. It has an amazingly solid presence with strong cubist overtones in its construction yet it is simultaneously elegant, with its exceptionally interesting decorative effect achieved by the varieties of textures and colours in a design that depends on a succession of vertical panels in the different materials terrazo and wood; the surface is further variegated by the serial accordion zig-zag arrangement of the panels; in the tradition of great eighteenth-century *ébénistes*, the commode is made *sans travers*.[11] The supporting legs are designed in a reverse ziggurat. The dressing table and accompanying stool (No. 7) are again perfectly functional. The central transparent glass shelves are particularly appropriate storage space for cosmetics yet also act as a working surface in front of the integral mirror which can be slanted for the type of reflection required. The two drawers are lined in mahogany and rimmed in oxidized metal (*laiton*) with lapis terrazo inset externally. The night tables (No. 8) also provide an abundance of storage and shelf space in an almost Bauhaus manner. Each element of the design is necessary for the use to which the piece of furniture is put, and yet this almost functional simplicity, as we have seen in the work of Eileen Gray, achieves a striking sculptural effect.

The bed not only has lapis terrazo insets, but certain wooden elements are painted blue, and the traverses are surfaced in

parchment, a characteristic device of Coard. The whole group is bold and uncompromising in outline, and magnificently simple as it is, with the glowing blue of the terrazo and the rich brown of the ebony, achieves an effect of almost barbaric grandeur. Dating from 1926, the entire suite was owned by Madame Paul Cocteau, whose husband was a financier and brother of Jean; the Cocteaus built the Château de Champgault, near Tours, now a clinic, in 1928–30 expressly to display their modern furniture. Pierre Emile Legrain, who died prematurely aged 40 in 1929, was an outstanding designer, patronized not only by Doucet, but by other collectors such as Maurice Martin du Gard, Madame André Tachard, Pierre Meyer, and the Vicomte de Noailles. His use of African artefacts as design inspirations has already been extensively discussed in this magazine.[12] Another aspect of his work in furniture has entered the Walker collection, which possesses a large couch, a chair in somewhat the same style, a desk which has already been widely reproduced and a fascinating circular chair. The couch (No. 9), in deep red-brown lacquer with leather cushions, is startling. It is a simple build-up of rectangles, starting with a solid rectangular base, and proceeding upwards in one step to effect the entire support; even the upholstery echoes this geometric arrangement, which is massive, yet elegant; a formidable and exciting piece of furniture which again is superbly practical, the ledges formed by the rectangular bases of the piece acting also as supports if need be for domestic impedimenta like ash-trays and glasses. The chair (No. 10) is linear arrangement made piquant by the curve of the leather support for the body, and the elegant wings at the back. The lacquer is the same colour as that of the couch; the white details, which form such a striking and decorative impact, are in parchment. Both chair and couch are from the collection of Mme. André Tachard, and date from 1925–6. The round leather chair also, like the couch, has a rectangular base; the back slopes in, and has a geometric design in the leather. Both it and the Legrain desk of 1923 are from the Doucet collection.[13]

Jean Dunand (b.1887) has been described as 'perhaps the leading exponent of metal and lacquer work' and the same authority of the period, Martin Battersby, tells us that Dunand was hailed as 'the greatest craftsman of his time.'[14] A circular table (No. 11) in the Walker collection, signed and probably 1925, that *annus mirabilis* in the decorative arts in France, is inlaid with copper, bronze and silver. The use of acids and the blow torch achieved the final textures and iridescent colour effects. If just the isolated details were reproduced, the design



7. Marcel Coard. Dressing table and stool.

8. Marcel Coard. Night table.

elements could be viewed as a 'non-objective' painting, with its display of circles and straight lines integrated into a composition which extends over the rim of the table and down its legs, in order to break up the mass of the entire piece. Three sides of each leg exhibit the lines and circles of the design which is also carried on to the side of the table. The fact that such complex effects 'decorated' a piece of furniture indicates a degree of visual sophistication that has long since passed. Another remarkable piece by Dunand is the beautifully made brownish-red-orange ('tango') lacquered *coiffeuse* (No. 12), again in the abstract-geometric style, sometimes considered cubistic. The circular mirror is illuminated by electricity; deep red pots are set into the wing on either side of the central portion of the *coiffeuse*, to take flowers; the idea, sweetly simple, is that the user of the dressing table would see her own face, framed on either side by beautiful flowers. Each wing contains four drawers, which are invisible (*sans travers*) to the casual glance, but which swing out at a touch. The back is also stylized by a broad structural band. The *coiffeuse* depends on no decorative detail for its impact, but on the sculptural qualities of the whole piece, and the magnificent colour of the lacquer.

It may be noted that a linking feature of the 'Art Moderne' in the Walker collection is that the same preoccupations of simplified form, allied to subtleties of colour and variegated texture which distinguished the efforts of innovating painters and sculptors of the pre-war period, and which linked groups such as 'de Stijl' and considerably later the Bauhaus, are prominent in the work of these artist-designers who did not work as a group, and who, by and large, articulated few theories. Decoration never sullies the functional form of these pieces, but heightens our visual appreciation of basic form, basic form used in a complex manner; the textures and materials form the luxurious aspects of these pieces, and the decoration which is achieved in this way is always integral to the individual piece, rather than acting as any kind of

9. Pierre-Emile Legrain. Couch.

10. Pierre-Emile Legrain. Chair.

extraneous frill; there is a 'truth to material' that is the essence of modernism.

The same kind of motif can be seen used to sculptural effect in things made by definition purely for ornament. There is for instance the handsome bracelet (No. 13) of oxidized silver with decorative effects in etched mirrors which are intriguingly similar to the circles and lines in the table by Dunand. The bracelet is designed by Jean Desprès and Etienne Cournault (1891–1948).[15] Cournault is well known for his etchings in France, and his work in etched glass and mirror; his fascinating paintings in sand were exhibited in London recently, at Roland, Browse, Delbanco.[15]

Dunand is also responsible for the *psyche* (No. 14), a three way full length mirror the case of which is decorated in both matt and brilliant lacquer. The striking design of the lady gazing into a mirror on the cover panel is attributed to Foujita, while the second panel, hidden until the mirror is opened out, is in an abstract-geometric design.[16]

Impressive sculptures, though of domestic, table-top size, form a significant part of the Walker collection. One is a severely stylised head in bronze (No. 15) with natural patina by Gustave Miklos, a unique piece (cast by Alexis Rudier) probably done in about 1932. Miklos (1888–1967) was a Hungarian painter and sculptor who trained originally in Budapest and moved to Paris in 1909. He did a good deal of commissioned work for Jacques Doucet. The head is beautifully integrated with its base, and exhibits again the same kind of exquisite simplicity and refinement, a paring down to basic form, that so characterizes the elegant 'moderne' furniture of the period. It may well exhibit the kind of extreme stylization carried out in an idiom of timeless simplicity that the study of primitive and oriental art may have encouraged amongst the most advanced artist-designers.

Chauvin is a sculptor who worked in abstract idioms from 1912–13 until the present day, and he has been the subject of monograph and article.[17] In 1955 he was among seven 'pionniers de la sculpture moderne' in an exhibition in Yverdon, Switzerland, which included Laurens, Arp, Duchamp-Villon, Brancusi, Pevsner and Gonzalez, and yet somehow he has escaped the

11. Jean Dunand. Table.

12. Jean Dunand. Dressing table (coiffeuse).

international acclaim accorded these other pioneers; but certainly it is on this level that his work must be considered. *Le Conquerant* (No. 16), 1934, is an almost mechanistic object; it demonstrates Chauvin's characteristic build-up of simple forms into complex relationships which end in a piece which whilst not directly representational successfully achieves the communicative expression of an emotional mood or attitude. Chauvin's painstaking perfectionism is evident in his typical use of rare woods for his sculpture. Mr. Walker is an admirer of Chauvin, and indeed his own collection of Chauvin rivals that of the Musée de l'art Moderne in Paris. What is equally interesting among the Chauvins in the Walker collection is the date, 1941, of *Chant Nocturne*, noyer teinté, which exhibits Chauvin's long held preoccupation with the complexities achieved in the interrelationships of simple geometric forms. For sixty years, Chauvin has forged his own abstract-geometric idioms to express distinct yet subtle variations of mood and emotion; very human moods expressed in an idiosyncratic and superbly individual manner, a special manner which is yet part of the mainstream of modernism.

As we have seen in the Desprès-Cournault bracelet, abstract sculptural qualities infuse the jewellery of the period, with further examples in the Walker collection being a necklace by Raymond Templier and the pendant by Jean Fouquet.[18] The necklace from which the pendant is suspended is in rock crystal; the pendant (No. 17) signed and 1925, is in platinum and crystal, its streamlined shape is almost brutal, as though a bullet cartridge case were cut in two and then put back, out of alignment, to make an image much in keeping with the spirit of the age, suggestive as it is of speeding machines and the like. It is a dramatic piece, yet in keeping with other things in the Walker collection, another 'simple extravagance'.

The Walker collection embraces both art nouveau and the art deco period, and perhaps above all it is in the work of one man Maurice Marinot (1882–1960)[19] that we can most easily discern the finest evolution from *art nouveau* to abstract modernism. Marinot turned to nature, rather than geometry, but to an interpretation of elements and colours found in nature in a totally abstract manner. Marinot is an extraordinary figure in many ways. Like other artist-craftsmen mentioned in this article, he too trained as a painter, and was a self-d scribed 'sauvage', a close friend of Derain, Villon, Segonzac. Yet his fame rests on the approximately 2,500 pieces of glass made by him between 1911 and 1937, when for reasons of ill-health due

13. Jean Desprès and Etienne Cournault. Bracelet.

to the rigours of glass-blowing and the intense heat of the glass furnaces, he turned back to painting. Until about 1920, he decorated with enamel pieces of glass made to his design; from about this time he blew his own glass. He has been described as 'the greatest and most decisive personality in the history of art glass between the wars'; he is quoted as saying 'Tout ce que j'ai fait difficilement' which he amplified with this telling phrase: 'C'est chaque fois une belle bataille, un plaisir profond dans l'effort physique.'[20]

He used a variety of techniques, acid-etching, cutting with the wheel, coating the inner cores of his glass with metallic oxides, but it has been suggested that his finest art was in the conscious exploitation of effects, most particularly bubbled glass that glass makers hitherto regarded as flaws. All his glass is unique, and it is the complete control and understanding of the entire process of making glass that so profoundly contributes to the inimitable qualities of Marinot's glass. The superb group of Marinot glass in the Walker collection (colour plate), which must be one of the largest groups of Marinot glass in private hands, contains pieces suggestive in their different ways of the movement of water, crackled ice, the striations of tree bark, a red-veined leaf. These exhibit a final abstraction from nature, and a highly imaginative exploitation of the brilliant and translucent qualities of glass, its transparency and its ability to reflect and capture light. The Marinot glass changes with the quality and type and positioning of the light that shows it off. He 'favoured heavy massive material, which he formed into vessels with simple, smooth outlines.' He didn't want his glass used, and regarded it as glass sculpture, saying he detested functionalism: 'the mere thought that his glass should have any useful purpose would distract his concentration and inhibit his creative powers.'

Yet, as Ada Polak has written, 'The simple, uncluttered form, which allow the spectator to take them in at a single glance are, however, derived directly from the aesthetic code of functionalism, and so is the primitive, rough and even brutal quality which can be detected in some of his acid-engraved pieces. Even more profoundly inspired by functionalism is his determination to let form grow naturally from his material and the process, which is the main underlying principle of all his work *à chaud*.'[21] Marinot's pieces of glass, in the nature of the medium, are not overwhelmingly large, but they exhibit a powerful and massive presence: simultaneously, the colours are both fiery and translucent, at times iridescent, and the myriads of bubbles typically caught in the glass provide extraordinary and subtle variations of light and colour. Marinot's insistence on spontaneous creation, *un seul jet*, not only uses the very nature of the medium in a very modern manner, but might, to stretch a point, almost prefigure action-painting.

14. Jean Dunand. Psyche, three way mirror.

15. Gustav Miklos. Head.

As the dates of training, apprenticeship and executed work of the artist-designers represented in the Walker collection suggest, the visual ideas that inspired their work were 'in the air' before the First World War, and had that event not taken place those design features that figure in our assessment of the art of the period might well be seen as having been fully formulated well before 1925. Be that as it may, neither the Walker collection nor this article pretend to any exhaustive survey of the period, but the collection stands as a series of illustrations of some of its highest achievements in the decorative and applied arts. I would venture to suggest that a complete survey would find some telling links in the ideas and visual theories and objectives of the innovating pioneers in the visual arts and the applied arts, a link which has historically always held but which has sadly dissolved in our own day except in certain isolated instances.

But what is outstandingly apparent in the functional pieces in the Walker collection is the fact that their visual appeal is on a level with the best of twentieth-century sculpture, and with the best qualities of what we have come to call 'modernism.' Here at least there need be no pejorative undertone in the use of that word. It can readily be seen that a basic aesthetic attitude laces the collection together. The highly selective group of objects with which the Walkers have decorated their *appartement* simultaneously useful and beautiful, and exhibit the essence of the conscious exploitation of particular materials, and the brilliant use of basic form, characteristic of some of the visual geniuses of the twentieth century, allied to the aspirations of craftsmanship at its highest.

NOTES

1. See the Robert Walker Collection, Part I, *The Connoisseur*, September 1971. The notes mention a number of relevant catalogues of recent exhibitions of *art nouveau*.
2. Sotheby's Belgravia opened in 1971, expressly for the purpose of dealing with the applied and decorative arts of the period, as well as certain aspects of the fine arts. Christie's too has devoted an increasing number of sales to the period; the number of specialist dealers is increasing, as is the number of publications.
3. Recent books include: Yvonne Brunhammer, *Cent Chefs-d'ouvre du Musée des Arts Décoratifs*, Paris 1964; Yvonne Brunhammer, *Io Stile 1925*, Milan, 1966. Books of the period are Rene Gimpel's fascinating *Diary of a Connoisseur*, London and Paul Poiret's *En habillant l'époque*, Paris, 1930.

   Relevant art journals of the period would include *Architecture Vivante, Amour de l'Art, Art et Decoration, Feuillets d'Art, Mobilier et Decoration, L'Illustration, Cahiers d'art, L'Art Vivant, Vogue, Wendingen* etc., all of which had specialist articles on the arts of the time. There are also the important Collections Documentaires de l'art Moderne, Albert Levy, Paris and L'Art International d'aujourd'hui, Charles Moreau, Paris.

   Also of interest is *25 années union des artistes modernes*, 1930–1955, Editions du salon des Arts, Paris, 1956.

   In English the four most recent popular books are: Bevis Hillier, *Art Deco*, London, 1968; Bevis Hillier, *The World of Art Deco*, London, 1971; Martin Battersby, *The Decorative Twenties*, London 1969; Martin Battersby, *The Decorative Thirties*, London 1971, all published by Studio Vista.

   The most seminal exhibition for modern interest has been '*Les Annees "25"* Art Deco/Bauhaus/Stijl/Esprit Nouveau,' Musée des Arts Décoratifs, Paris, 3 March–16 May 1966, with an exceptionally useful catalogue. The exhibition of the Handley-Read collection (the collection is now in various museums and private collections) *Victorian and Edwardian Decorative Art*, Royal Academy, London, 4 March–30 April 1972 contained a small section devoted to 20th century art.

   The most spectacular recent sale of Art Deco was that of the Ancienne Collection Jacques Doucet held at the Hotel Drouot, Paris, 8 November, 1972. The catalogue of the sale contains a good bibliography and brief biographies of some of the important artists.
4. See *The World of Art Deco*, op cit, the catalogue of that exhibition; for an example of the pervasiveness of just one motif, the stylised sun ray, see the witty photographic essay, *The English Sunrise*, published by Matthews Miller Dunbar, London 1972, a series of photographs illustrating suburban garden gates etc. The Walker collection is the antithesis of this popular style.
5. For Eileen Gray see Joseph Rykwert, Eileen Gray: Pioneer of Design, *The Architectural Review*, December 1972, which contains a chronology and full bibliography. Not included is 'Les Laques de Miss Eileen Gray', *Feuillets d'Art*, No III, March 1922, which is mentioned in the leaflet of the R.I.B.A. exhibition. An interesting sidelight is that the house Miss Gray designed at Castellar is now owned (since 1955) by Graham Sutherland; the Gray house is now the guest suite, and there has been further building for reasons of additional space by the present owner. Miss Gray's niece is the distinguished modern British painter, Prunella Clough.

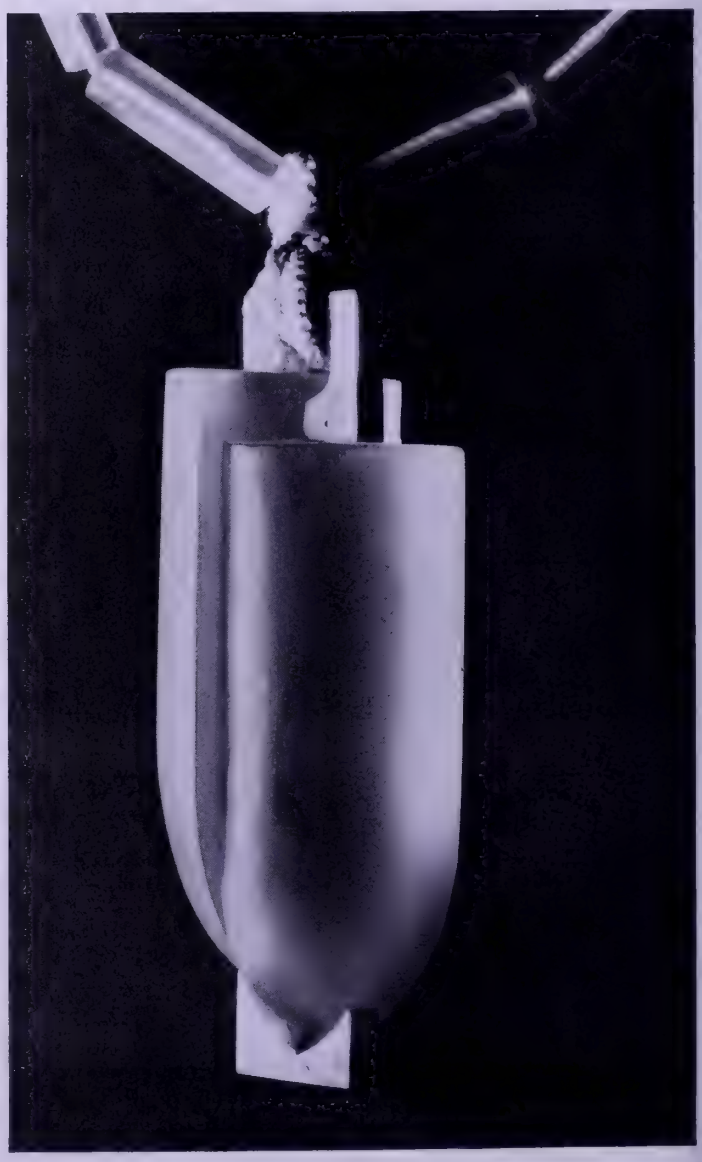
16. Chauvin. Le Conquerant.

Mme. Mathieu-Levy was the second proprietor of Suzanne Talbot; the distinguished patron Mme. André Tachard was the founder of the business.

6. See *Modern Chairs 1918–1970*, catalogue of exhibition arranged by the Circulation Department of the Victoria and Albert, and held at the Whitechapel Art Gallery, London, 22 July–30 August, 1970. Two chairs, item 5, related to the Walker Chair, and item 24, a folding hammock chair, by Miss Gray were shown.
7. See forthcoming article by Philippe Garner on the lacquer work of Miss Gray and Dunand, *The Connoisseur*, May 1973. The bibliothèque and the screen 'Le Destin' were illustrated in *Feuillets d'Art*, February 3, 1922, p.147.
8. For the screen, see Handley Read Collection, *Victorian and Edwardian Decorative Art. op. cit.*, p.129 for catalogue entry (H 2) and illustration.
9. The screen here is ex coll: the artist. The pirogue was illustrated in *L'Illustration*, May 27 1933.
10. Information given the collector by the artist; see also Augusta Owen Patterson, *The Decorative Arts*, two articles devoted to the work of Eyre de Lanux.

Both Eyre de Lanux and Miss Eileen Gray were omitted from *Les Annees '25' op. cit.*, but Martin Battersby discusses Miss Gray in *The Decorative Twenties, op. cit.*, and gives a vivid description of the Curtis Moffat Gallery, 1929–1932, in *The Decorative Thirties, op. cit.*, pp.85–90. The work of Miss Gray has now achieved just prominence; Eyre de Lanux' achievement has yet to be rediscovered for our own times.

11. Reproduced in 'Les Commodes' by Monique de Fayet, *Art & Decoration* No. 167, October–November 1972, illus 28, p.127.
The entire suite is ex. coll. Mme. Paul Cocteau.
12. See Lynne Thornton, 'Negro Art and the furniture of Pierre-Emile Legrain', *The Connoisseur*, November 1972, pp.166–169.
13. See items 40 and 42 in the Doucet sale catalogue, *op. cit.*; bibliography including contemporary journals, is included for both.
14. See Martin Battersby, *The Decorative Twenties, op. cit.*, pp.39–42.
15. See exhibition catalogue, Rouault and Cournault, Roland, Browse, Delbanco, London, 1972.
16. According to information given the collector by the artist's sister and son, Dunand made only four psyches, each lacquered in a different design. The coiffeuse (No. 12) is unique.
17. See Christian Zervos; *Chauvin*, Editions Cahiers d'art, 1960. The Musée Nationale de l'art Moderne, Paris, has 8 sculptures by Chauvin. See also La Sculpture Contemporaine au musée nationale d'art moderne de Paris by Agnes Humbert, 1954.
18. Exhibited at *Les Années '25' op. cit.*, 'Pendentif-Obus', item 392, p.86, Vol. I, and *Sieraad*, 1900–1972, July–August 1972, Amersfoort, Holland, item 142.
19. For Maurice Marinot, see Ada Polak, *Modern Glass*, London 1962, pp.39–42. Also R. J. Charleston, 'The Glass of Maurice Marinot', *Victoria and Albert Museum Bulletin*, July 1965, Volume I, Number 3, pp.1–8, an informative article written on the occasion when Mademoiselle Florence Marinot presented 20 pieces to the museum to commemorate her father.
20. See Polak, *Modern Glass, op. cit.*, p.40. She has drawn too on Guillaume Janneau, *Modern Glass*, London 1931.
21. Polak, *op. cit.*, pp.41–42.



17. Jean Fouquet. Pendant.

The insignia and civic plate of the City of Bristol

Part 2: the plate

CHARLES OMAN

ALTHOUGH the Bristol civic plate is one of the finest collections in England it is in one respect disappointing. The finest pieces made by the goldsmiths of Norwich and York are to be found in the civic plate of these cities but the set of maces made by George Adams in 1722 (see *The Connoisseur*, March 1973) are the only examples of a civic order actually executed by a Bristol goldsmith. When a new piece of plate was required the Council might either place the order with a local goldsmith who promptly passed it on to someone in London, or else the Council might deal directly with London. It is difficult to explain why no goldsmithing tradition ever grew up in one of the most important English cities. Bristol was one of the cities authorised to mark silver by the statute of 1423 but made very little use of the privilege. In 1571 the wardens of the London Goldsmiths made a journey to the West in order to prepare the local goldsmiths for a flood of orders resulting from the decision that every Catholic chalice should be converted into a communion cup of Protestant design. They came to Bristol where they met the four goldsmiths who decided not to co-operate. As a result the Elizabethan communion cups in Somerset nearly all bear the mark of one London goldsmith. Elsewhere the Elizabethan communion cups helped to build up a valuable tradition of local craftsmanship, so Bristol lost an opportunity. Later on when the southern American colonies were importing a lot of Bristol goods, the plate was supplied from London.

For the most part the pieces composing the civic plate have to tell their own story since documents are rare. The earliest items are a ewer and basin (No. 9) of silver-gilt acquired with the proceeds of a bequest from Robert Kitchen who had died in 1573. They bear, however, the hall-mark for 1595 with the maker's mark *I B above a rose*. They are decorated with strap-work, trophies of fruit and flowers, and panels filled with whales copied from those which the early cartographers used to fill empty ocean spaces in their maps. It is possible to see in the illustration that the basin has something of the appearance of a jig-saw puzzle. Although the civic authorities made a poor show at the time of the riots in 1831, someone had the foresight to remove the plate, or most of it, to a place of safety. The basin, however,

1. Monteith. Marks of John Jackson (I. Bone on rim). London hall-mark for 1708.

2. Tankard. Mark of John Jackson. London hall-mark for 1708. Height 8 inches.

was left in the ground floor of the Mansion House where it was stolen by one John Ives who cut it into 167 pieces and offered them as scrap to a local goldsmith, Mr. Williams. The latter was suspicious and Ives was arrested and got a fourteen years sentence. Williams discovered that the dish could be reconstituted except for two small pieces. He had these copied and the whole lot were mounted on silver backing which bears the Exeter hall-mark for 1831–2. After serving his sentence Ives called in one day to inspect the piece over which he had got into trouble!

Next in date come a superb pair of silver-gilt livery pots (No. 8) which are inscribed as the gift in 1658 of John Dodridge, Recorder of Bristol. They bear, however, the hall-mark for 1634 and a maker's mark which looks like a *bust*. The quality of the work is excellent but at the time that they were made was already old-fashioned. The decoration does not materially differ from that on the ewer and basin made forty years earlier.

Nothing else survives which was made prior to the Civil War but there is evidence that the civic collection attracted several important gifts or bequests during the reigns of James I and Charles I. Most important was a cup and cover weighing 66 ounces, bequeathed in 1615 by George Smythes, Alderman of the City of London. He was a Goldsmith and his affection for Bristol was due to his having come from Yatton, Somerset.

3. Salver. Mark of John Jackson. London hall-mark for 1708. Diameter 12 inches.

4. Pair of candlesticks, snuffers and stand. Mark of John Jackson. London hall-mark for 1708. Height (candlesticks) 10 inches.

We cannot suggest a date for a smaller cup and cover, weighing 30 ounces, given by Elizabeth James but a salt and cover, weighing 48 ounces, given by Mrs. Butcher (alias Boucher), must have been made before the middle of the seventeenth century since covered salts were already old-fashioned by the accession of Charles I. Much more puzzling are the 'Bowle Cover and Skinker of the gift of Mrs. Searchfield' which weighed together 60 ounces. The Oxford Dictionary shows that skinkers were used for ladling drink but the instances quoted do not give much help in visualising their appearance.

There is no indication of additions made during the Restoration period so that it is not surprising that on 20th January, 1709, the Council decided that the collection needed modernising. Unfortunately this was done by means of exchanging the four pieces just described. They were despatched to London to the two M.P's, Robert Yate and Sir William Daines, both Whig aldermen, who chose pieces from the stock of John Jackson at the Angel in Fleet Street. The two M.P's had been briefed as to what pieces were wanted but their choice was restricted by having to get ones of approximately the same weights as those exchanged, so that the names of the original donors could be recorded on them. A further complication arose from the fact that they were exchanging Sterling for the more expensive Britannia silver. Both sides seem to have been mainly concerned in showing that they had dealt fairly. It was a good period for English silver but Jackson's pieces are not outstanding. Though the Council was dealt with fairly, we may suspect that the pieces traded in were superior artistically.

George Smythes's cup and cover is now represented by a monteith (No. 1) for which was charged £34.4.6, plus £2 for the engraving. The detachable rim bears the mark of Ishmael Bone who probably specialised in such work. Mrs. Butcher's smaller cup and cover is represented by a tankard (No. 2) charged at £17.5.2, plus 8s. for engraving. Mrs. James's salt reappeared as a round salver on a trumpet-foot (No. 3). It was charged at £11.7.7.

5. Candelabrum. Mark of Edward Wakelin. London hall-mark for 1752. Height 15¾ inches.

6. Monteith. Mark of Richard Bayley. London hall-mark for 1728 and mark of Edward Farrell. London hall-mark for 1821 on rim. Height 14¾ inches.

Colour plates

8. Pair of livery pots, gilt. Maker's mark *a bust*. London hall-mark for 1634. Height 13½ inches.

9. Ewer and basin, gilt. Maker's mark *IB above a rose*. London hall-mark for 1595. Basin, 19½ inches diameter. Ewer, 12 inches.

The engraving cost £1 and is typical of the excellent work of the artist employed by Jackson. The instructions given by the Council were that Mrs. Searchfield's gift should be exchanged for 'a paire of candlesticks' and that twenty more ounces of silver might be added. For eighty ounces a very handsome pair of candlesticks might have been obtained. Yate and Daines, however, took it upon themselves to take two pairs of small candlesticks and a snuffers with stand (No. 4).

Far more distinguished than the Queen Anne pieces is the three branched candelabrum bearing the mark of Edward Wakelin and the hall-mark for 1752 (No. 5). It is a superb example of Rococo goldsmithing and has on the foot three coats-of-arms none of which I have succeeded in identifying. Jewitt & Hope state that it was presented by David Peloquin, alderman of London, in 1770. There was never a London alderman of this name and the benefactor was doubtless David Peloquin, mayor of Bristol in 1751 and a prominent member of the Council until his death in 1766.[1]

We now have to consider a group of pieces acquired in the nineteenth century and presented to the City because they already had a sentimental connection with Bristol. Earliest of these is a monteith (No. 6) bearing underneath the mark of Richard Bayley and the hall-mark for 1728. On the front is inscribed: *The Society of Merchants of Bristol their Gift to Capt. Samuel Pitts for bravely defending his ship Kirtlington Gally the 7th June, 1628 against a Spanish Rover in his passage from Jamaica to Bristol.* Ill-luck has dogged this piece from the beginning since the date should be 1728 not 1628. It was sold by the descendants of Pitts in 1821 and purchased for the City for £148.16.0, which was a very good price and must have paid for all the 'golling up' to which it had been subjected. The detachable rim with its fantastic rim of fighting warriors, bears the hall-mark for 1821 and the mark of Edward Farrell who may be credited with all the embossed decoration on the bowl.

7. Salver. Mark of Walter Tweedie. London hall-mark for 1780. Diameter 15¾ inches.

10. Centrepiece and fruit-stands from the Haberfield Service. Mark of S. Smith and W. Nicholson. London hall-mark for 1851.

A splendid salver (No. 7) bearing the hall-mark for 1780 and the mark of Walter Tweedie is engraved on the front with the arms of Henry Crugger to whom it was presented by the citizens of Bristol in gratitude for his service as M.P. as is recorded in a lengthy inscription on the back. It was presented to the Corporation by J. M. Kemptser in 1871.

In 1851 five hundred citizens of Bristol subscribed for a dessert service for presentation to Sir John Kerle Haberfield to celebrate his sixth term as mayor. He had been energetic in raising funds for the promotion of the Great Exhibition so that it must have been agreed that an important example of modern art was required. It was supplied by the local firm of Francis Quick who took all the credit for it, but everything is stamped with the London hall-mark for 1851 and the mark of Stephen Smith & William Nicholson. Unfortunately neither the accounts nor the contemporary press give any hint as to the name of the

11. Fruit-stands of the Four Seasons from the Haberfield Service.

12. Sweetmeat dish from the Haberfield Service.

designer but this service is a typical example of the work of this firm which specialised in realistic silver sculpture with a late Renaissance flavour. The centrepiece (No. 10) has a dish supported by two tree-trunks round which are grouped figures of Justice, Generosity and Commerce. On either side are two fruit-stands with a dish supported by a trunk at the foot of which are playing three *putti*. Another set of fruit-stands have symbolic figures of the Four Seasons (No. 11). *Winter* appears rather lightly dressed for skating! Lastly there are a pair of sweetmeat dishes inspired by Italian Renaissance fountains (No. 12). Lady Haberfield presented the service to the City after the death of her husband.

A much more utilitarian presentation service was given to Christopher James Thomas, mayor in 1874. It consists of a tea-kettle, teapot, coffee-pot (No. 13), milk-jug and sugar-bowl, all decorated with a diaper of roundels and lozenges. They bear the mark of Barnards and the hall-mark for 1875 with the exception of the kettle which has that for 1862. This service was presented to the City by Miss Farewell Jones, grand-daughter of the recipient. These pieces were made nearly a hundred years ago and it is sad that the Bristol Mansion House has nothing to represent the work of the 1970s.

In the Bristol Museum are two pieces which must be connected with the City in some way but of whose history there is no record. The first of these is a tankard with the civic arms bearing the mark of Nathaniel Locke and the hall-mark for 1710 (No. 14).[2]

13. Coffee-pot from the C. J. Thomas Service. Mark of Barnards, London hall-mark for 1875. Height 10 inches.

14. Tankard. Mark of Nathaniel Locke. London hall-mark for 1710. Height 8⅝ inches. *Courtesy of Bristol Museum & Art Gallery.*

The second is a splendid round gold box with the lid embossed with the civic arms and crest (No. 15). It bears the mark of W. Shaw & W. Priest. The side is delicately engraved with Rococo ornament. It looks like a freedom box but lacks any inscription.

Lastly, I must record my thanks to all those who have given me help. Firstly, the Lord Mayor who allowed me to handle all the treasures at the Council House and the Mansion House. Secondly Miss Mary Williams, City Archivist, who checked a number of points in the Archives and to her predecessor Miss Elizabeth Ralph who made available to me some notes which she had compiled for internal circulation in the *Civic News*, and lastly Mr. John Cooper of the Bristol Museum who gave me very valuable help and made all the arrangements.

NOTES

1. The Peloquins were Huguenots from La Rochelle but are not credited with any arms. In 1751 when the Great Sword was commissioned (see *The Connoisseur*, March 1973) the sheriffs were instructed to present the mayor annually with a piece of plate to the value of not less than fifty guineas. May not the arms on the candelabrum be those of the two sheriffs and of Peloquin who may have had to add something?
2. Was it stolen from the Mansion House in 1831 by someone less anxious for a quick turn-over than John Ives? After the passing of the Municipal Corporations Act of 1835 a number of English towns sold much of their plate in order to extinguish the debts of the old corporation. I am told by Miss Williams that there is no sign that this happened at Bristol.

15. Gold box. Mark of W. Shaw & W. Priest. London hall-mark for 1759. Diameter 4⅛ inches. *Courtesy of Bristol Museum & Art Gallery.*

Victorian stained glass

MARTIN HARRISON

ALTHOUGH the stained glass exhibits at the 1862 International Exhibition are relatively well known, the 'Exhibition of Stained Glass, Mosaics etc.' held at South Kensington Museum in 1864 has remained in virtual obscurity. Organised by T. Gambier Parry and Richard Burchett '. . . its special object . . .' was 'to encourage the art of glass painting as a fine art . . .'

Most of the major firms showed examples of their recent work, some producing windows especially for the exhibition. Such a window was Lavers & Barraud's *Advent of Beatrice* panel (No. 1 and cover) designed by Nathaniel H. J. Westlake, and acquired by the museum on the closure of the exhibition in 1864.

Westlake, who designed much ecclesiastical stained glass for Lavers & Barraud, obviously enjoyed the freedom presented by this secular subject. This is apparent in the design of the three graceful central figures, which have an unusually free rhythmic movement. The composition, in horizontal layers, is accentuated by the leading, which becomes denser as the eye travels up the panel, forming an almost abstract pattern around Beatrice at the top. The glass, deeply glowing and jewel-like in quality, was strongly praised at the time by the *Building News*.

Besides William Morris's firm the only artists to meet with the almost complete approval of the *Ecclesiologist, Builder* and *Building News* were Clayton & Bell. John Richard Clayton (1827–1913) and Alfred Bell (1832–95) became partners in 1857, when they worked together for the architect G. G. Scott on the clerestory windows at Westminster Abbey. Between 1853–6 Clayton, under the tutelage of the architect R. C. Carpenter, produced many designs for windows which were executed by Ward & Nixon, Hardman, Lavers, and Powell's. Bell had trained in G. G. Scott's office as an architect, but soon turned his attention to stained glass, designing in a freelance capacity for Lavers, Powell's and Pilkington's from 1854–7.

From 1858 to 1863 Clayton & Bell produced some of the finest High Victorian stained glass. The mediaeval influences in their work during this short period were mostly twelfth- to fourteenth-century windows. In common with most other firms during the 1860s Clayton & Bell became increasingly eclectic and their *Virgin & Child* panel (No. 2) is clearly based on fifteenth-century models. Obviously this example was a deliberate attempt to harmonize with the original fifteenth-century glass already installed at Great Malvern Priory, but there was a growing tendency to emulate the fifteenth- and sixteenth-century styles in the work of many firms as the original impetus of the gothic revival waned.

1. *The Advent of Beatrice*. Designed by N. H. J. Westlake and executed by Lavers & Barraud. *Victoria & Albert Museum*.

2. *Virgin and Child.* Centre panel in the east window of the north aisle at Great Malvern Abbey, Worcestershire, by Clayton & Bell.

Heaton & Butler joined forces in 1855, a little earlier than Clayton & Bell, Bayne being taken into partnership as a designer in March 1862. Clement Heaton (1824–82) was responsible for important technical advances in glass making and discovered many new tints of glass, of which there are many examples in the early work of his firm. It is possible that James Butler was the firm's original designer, but Robert Turnill Bayne (1837–1915) rapidly became the chief designer after 1862. All of the firm's exhibits in 1864 were designed by Bayne, but the *Last Judgement* window (afterwards installed at Prees Church, Shropshire), was largely based on a design reproduced in Heaton & Butler's 1861–62 catalogue (No. 3). From 1859–61 Heaton, Butler & Bayne shared Clayton & Bell's premises in Cardington Street, Euston and it is probable that Clayton or Bell made the original design for this and several other windows executed by Heaton & Butler at this time. The other windows exhibited by Heaton, Butler & Bayne were a large five-light window for St. James's Church, Dover (unfortunately destroyed in the Second World War) and a two-

3. *Last Judgement.* Reproduction from Heaton & Butler's 1861-62 catalogue of a design for the east window of Ufton Church, Warwickshire. (Window now destroyed.)

4. *Adoration of the Magi*. Bottom left hand panel of the east window in Amington Church, Warwickshire, designed by Burne-Jones and executed by Morris, Marshall, Faulkner & Co. This window is an early example of Morris's sensitive and increasingly characteristic use of silver stain. He used it here on the white glass to give a golden-yellow (e.g. the Virgin Mary's hair and the wings and hair of the background angels) and on blue glass to make the foreground and the Virgin's dress green.

light window still to be seen in the north transept of Peterborough Cathedral.

After the somewhat mixed critical reception for their products at the 1862 International Exhibition the work of Morris, Marshall, Faulkner & Co. in 1864 was unanimously praised by the architectural press. William Morris's artists brought a fresh approach to the medium. Their freedom of design, earth colours, and liberal use of white glass came as a welcome change to those who had become weary of the brightly glowing polychromatic windows of the High Victorian period. The Morris firm showed nineteen separate exhibits in 1864 – far more than any other firm – the museum buying up six of the nine secular panels (No. 5). Of these the three panels designed by Burne-Jones illustrating *Chaucer's Dream of Good Women* are reminiscent of sixteenth-century domestic Flemish glass – using silver stain on white glass and employing much intricately enamel-painted detail. Subjects from the firm's notable east window for both Middleton Cheney, Northamptonshire and Amington, Warwickshire (No. 4) were shown, together with three sections of their first *Tree of Jesse*, the west window made for G. F. Bodley's Church of St. Stephen, Guernsey. Morris himself, together with Philip Webb, would have been responsible for the overall design of this window which, disappointingly, re-used various figures designed for earlier windows (e.g. Burne-Jones's *King David* first used at Bradford in 1863). This, combined with the fact that Bodley's tall, narrow, widely separated lancets were basically unsuited to a Jesse Tree design, made the completed window unconvincing. All the more surprising this since Burne-Jones had, in 1860, designed an excellent Jesse window, executed by Powell & Sons for William Burges's restoration of Waltham Abbey, Essex.

John Hardman (1811–67) met Pugin in 1837 and was persuaded by him to start a metalworks based on 'strict medieval principles'. About 1847 the business was expanded to include stained glass manufacturing. The windows shown by Hardman's in 1864 were designed by John Hardman Powell (1827–95) who became chief designer to the firm after Pugin's death in 1852. Their exhibits were two portions of a window for the choir of Sydney Cathedral, Australia, and three lancet windows for Wellington College Chapel, Sandhurst, Berkshire, the latter unfortunately destroyed in the Second World War.

The window shown by Michael and Arthur O'Connor, later placed at the east end of University College Chapel, Oxford, still exists. Sadly however, when considered 'unfashionable' some years ago it was partially obliterated. A central figure in the revival of stained glass technique was Charles Winston (1814–64), whose influential book *Hints on Glass Painting* was published in 1847. He collected samples of mediaeval glass and had them analysed, making some of the results known to the glass makers, James Powell & Son, of Whitefriars. Powell's became important manufacturers of glass and were patronized by many of the leading stained glass firms. They soon began producing stained glass windows themselves but had constant trouble in finding a permanent designer for their important commissions, until, in 1857, the young Burne-Jones was engaged. However he designed only six windows for Powell's before joining Morris in 1861. Their problem was finally settled in 1863 when, on the

5. *Wedding of St. George.* **Secular panel designed by Rossetti and executed by Morris, Marshall, Faulkner & Co. This is not the panel actually exhibited in 1864, the destination for which is still unknown, but a later version acquired by the Victoria & Albert Museum in 1927.**

advice of Albert Moore, Henry Holiday became chief designer (No. 6). Holiday maintained a strong concern for stained glass throughout his life, and together with Burne-Jones and Morris was largely responsible for the development of the art out of the High Victorian 'Gothic' Style and towards the 'Aesthetic' style of the 1870s.

Three other London firms exhibited: Ward & Hughes; Thomas Baillie; and J. T. Lyon. Generally their windows, and those of the eight provincial firms who showed examples, were heavily criticized and indeed were mostly over-pictorial or weak in both overall conception and design of the figures. One firm whose window was specially singled out for criticism was Field & Allan of Edinburgh. Their artist was Daniel Cottier who took his design from Allan Ramsay's *Gentle Shepherd.* Paradoxically, Cottier was to head a firm which, in the 1870s, produced some of the finest windows of the aesthetic movement, although by this time Cottier had engaged the services of the eminent Dutch painter, Matthew Maris, as his chief designer.

The exhibition, which never became the regular event intended both represented the final fling of the gothic revival in glass and heralded the 'arts and crafts' approach of the 1870s and 1880s.

6. *Feeding the Five Thousand.* **Bottom right hand panel of a window in the south aisle of Westerham Church, Kent, designed by Henry Holiday and executed by Powell & Sons. Holiday was still under the influence of the Pre-Raphaelites in 1864 as this panel clearly shows. By the late '60s however he had evolved his personal style of design and adopted a much cooler spectrum of colour. A subsequent version of the window, dating from 1866, is on the north side of Methwold Church, Suffolk.**

The Chronology of the Bellarmine Jug

ANTHONY THWAITE

'THE art of porcelain', wrote W. B. Honey,[1] referring particularly to eighteenth-century German porcelain, 'was essentially a luxury art, depending on the patronage of a wealthy class, remote from all concern with the harsher realities of existence'. The art of the German stoneware potter was the polar opposite of this. Whatever his pretensions as an artist, he was primarily an artisan making objects for common use among, at best, the burgher class. The consequence has been that excessive attention has been given to the products of a few stoneware potters, such as Jan Emens, who tried to transcend this utilitarian mould, while the great bulk of the ware has (with the exception of a few scholars, such as Koetschau, Von Falke, Klein and Von Bock)[2] been largely ignored, except in recent years by archaeologists; and even here the chronology and typology of forms have been so riddled with conflicting dogmas that little clear sense has emerged.

Among all the German stoneware forms, the commonest and most widely dispersed (examples have been found throughout Britain and Western Europe, in the West and East Indies, and in North America) is the so-called bellarmine or greybeard, known in Germany as the *Bartmann* or *Bartmannzeug*. It is indeed the bearded face or mask, generally on the neck of the bottle, opposite the handle and below the bottom rim of the lip, which makes them distinctive. They are almost always salt-glazed, vary in height between about 4 inches and about 22 inches, and were chiefly used in taverns as decanters between the cask and the table, though their use as domestic storage jugs, for acids, vinegar, oil and even mercury, is also attested. The smaller ones were probably drinking mugs.

This much is common knowledge among ceramic historians, curators, connoisseurs and dealers. But the facts about this ubiquitous vessel rapidly become problematical. For example, where and when were they first made? The workshops in the Maximinenstrasse in Cologne, between 1520 and 1540, is the usual answer; but there is no firm evidence to confirm this particular site or this range of dates. Certainly bellarmines of 'early' type were made in Cologne, in the Maximinenstrasse and the Komoedienstrasse; but Siegburg, where stoneware was being manufactured from the early fourteenth century, may have its proper claims, particularly when one looks at those 'early' examples with thumbed or pinched feet, a characteristic of several Siegburg forms. A neck fragment of what might be called an *Ur*-bellarmine was found in association with much Siegburg pottery on the site of the Corn Hall, Exchange Street, in Norwich in 1964 (No. 1).

One undoubted fact is that Rhineland bellarmines formed part of a thriving export trade, via the river port of Cologne and thence to the Netherlands ports, from at least the middle of the sixteenth century, if not before. It is these exported bellarmines, now chiefly in collections in Britain and to a smaller extent the United States, with which I am most familiar. Though naturally not every such example was a contemporary export, some of them having been purchased later in Continental sales or acquired from Continental collectors, the majority have as their find-spot the country in which they now are.

Both the earliest known bellarmine carrying a date (1550) and the latest (1764) are in British collections. Within this period of 200-odd years, I have recorded over 80 dated examples. These of course represent only a very small proportion of all surviving bellarmines; yet though one must be properly sceptical about the accuracy of their dates, they at least begin to give one a framework for attempting to trace the evolution of the form. Studied in conjunction with the documents and literature of the period, and with the added evidence of their appearance in dated contemporary paintings (particularly those of the Netherlandish *genre* painters), these examples may help to establish a chronology.

The pioneer work of M. R. Holmes[3] enthusiastically and learnedly drew attention to the possibilities of a chronology in a way that had not been attempted before; but his concentration on mask-forms and (less extensively) medallion-forms to the virtual exclusion of all other details limits his typological usefulness, and

1. Neck fragment of salt-glaze figure jug excavated in Norwich. ***Norwich Museum.***

2. Earliest dated bellarmine, 1550. *Frank Thomas Collection.*

his sparse noting of dated examples further disables his work. Nevertheless, a surprising number of museums and archaeological publications, together with those auction rooms and dealers who take any interest in the objects, still give such citations as 'Holmes Type VI' with slavish and mechanical regularity, as if that settled the matter.

Before a chronological and typological series can be adequately established, however, much more work needs to be done on kiln sites in Germany and the Low Countries, and on associated documents; on sixteenth- and seventeenth-century Customs House records in England; on the supposed wares of such potters in England as Abraham Rous and Thomas Cullen, David Ramsey, and John Dwight (all of whom have had their claims pressed as native manufacturers of bellarmines, but without firm proof); on accurately stratified finds and on the evidence from datable wrecks, such as the *Vergulde Draeck* of 1655 and the *Amsterdam* of 1748. What follow are tentative notes towards such a chronology, based on a comparison of the dated examples with others, and drawing together some of the accompanying evidence both from documents and from pictures.

The 1550 example[4] is a fairly large one (height $13\frac{3}{4}$ inches) of a sort traditionally associated with the Cologne kilns (No. 2). The three medallions are decorated with star-rays of acanthus leaves, the surface of the vessel is covered with small prunts like those which decorate German glass of the period, the genial bearded face starts on the tall high-rimmed neck with the full beard flowing out over the globular body. The neck has only one cordon, and the strap handle is steeply arched. Many of these details are almost exactly paralleled in undated examples excavated in England and now in the Ashmolean and Victoria and Albert Museums; and there are less close but still striking undated parallels in the Fitzwilliam, Guildhall and London Museums. In all of these the full three-dimensional modelling of the nose, the carefully sculptured curve of the moustache above the curly and almost rectangular beard, and the individually distinct leaves of the star motif are so similar that the same workshop, if not the same potter, seems responsible. The light-brown speckled (not 'tiger') glaze, with slight drips and runs towards the base, has the variations endemic in salt-glaze; but again the similarities are striking.

Only one other dated bellarmine is known before William Simpson's petition to Queen Elizabeth in 1581. This example, dated 1560 and excavated at the Tower of London, where it is exhibited in the Beauchamp Tower, is much more reminiscent of the pieces associated with Frechen than Cologne. Indeed, though it is given by Holmes as representative of his Type I mask, if one were to ignore the date one might be inclined to assign it to the 1590s, right down to such details as the horizontal levelling-off of the base of the handle. The modelling of the mask, though naturalistic, lacks finesse. What it does do, however, is bear out the earliest known literary reference to bellarmines. This is in Bulwer's *Artificial Changeling* (1563), first quoted by Jewitt,[5] in which it is said of a formal doctor that

3. Grey-white glazed bellarmine, 1585. *Fitzwilliam Museum.*

4. **Fragmentary bellarmine, 1586, excavated Oxford.** *Ashmolean Museum.*

'the fashion of his beard was just, for all the world,
like those upon Flemish jugs, bearing in gross the form of
a broom, narrow above and broad beneath.'

The moulded mask of this Tower of London bellarmine, with the beard starting on the tall narrow neck, swelling out and then abruptly curtailed, fits this description. Note too that as early as this such jugs were spoken of as *Flemish*, a notion that persists (along with *Dutch*) throughout the period of their manufacture, though their main source was supposedly the Rhineland, at least until the beginning of the second quarter of the seventeenth century. The explanation for this must be that most Rhenish stoneware was carried to England, and elsewhere, in Netherlandish ships.

William Simpson's 1581 petition, first quoted by Chaffers,[6] reads:

'The sewte of William Simpson, merchaunte –
Whereas one Garnet Tynes, a straunger livinge in Acon,
in the parte beyond the seas, being none of her
majesties subjecte, doth buy uppe alle the pottes made at
Culloin, called Drinking stone pottes, and he onelie
transporteth them into this realm of England, and selleth
them: It may please your majestie to graunt unto the said
Simpson full power and onelie license to provyde
transport and bring into this realme the same or such like
drinking pottes; and the said Simpson will putt in good
suretie that it shall not be prejudiciall to anie of your
majesties subjects, but that he will serve them as
plentifullie, and sell them at as reasonable price as the
other hath sold them from tyme to tyme.

Item. He will be bounde to double her majesties
custome by the year, whenever it hath been at the most.

Item. He will as in him lieth draur the making of such
pottes into some decayed towne within your majesties
realm, wherebie manie a hundred poor men may be
sett a work.

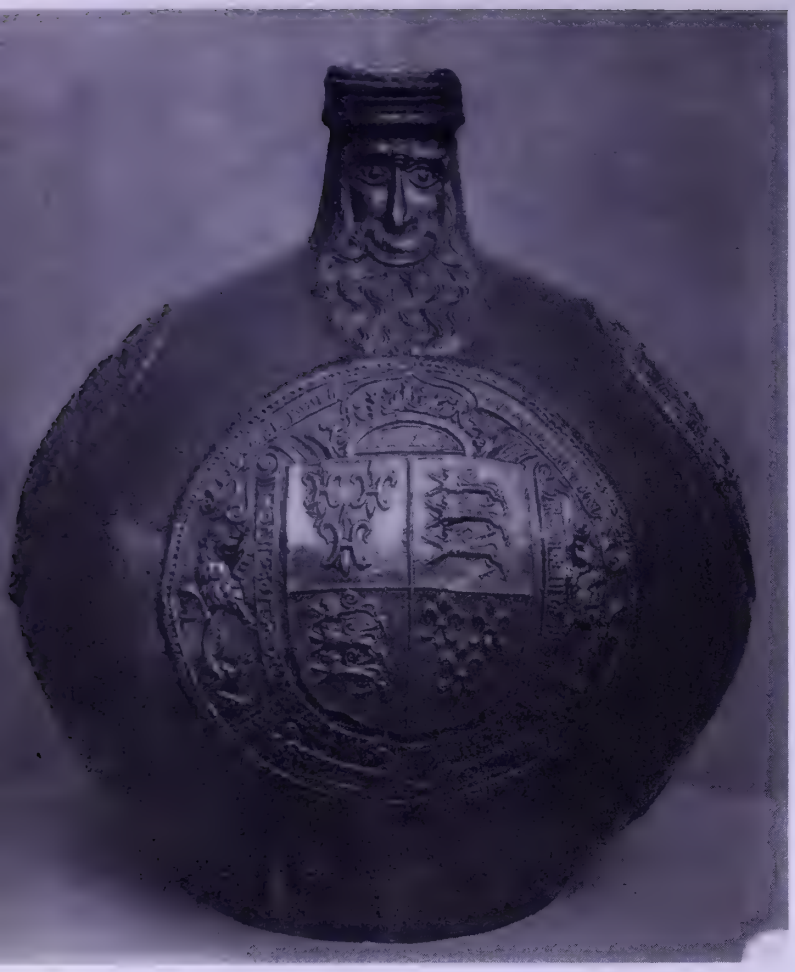
Note. That no Englishman doth transport any potte
into this realm but onlie the said Garnet Tynes, who also
serveth all the Lowe Countries and other places
with pottes.'

It can be seen from this that Simpson's prime wish was to break the apparent import monopoly of Tynes; his desire to establish the actual manufacture of such stoneware in England was no more than hopeful.

After the Tower of London bellarmine, there is an apparent gap of twenty-five years until a 1585 example (in the Fitzwilliam) (No. 3) and a fragmentary Ashmolean one (found on the site of the Civet Cat tavern in Oxford in 1907, and formerly in the collection of T. E. Lawrence), which is dated 1586 (No. 4). With the exception of the ring or pedestal foot (absent, incidentally, in the 1550 and 1560 bellarmines), neither of these examples carries any of the supposed 'early' features of Cologne – leaves of vine, oak or acanthus, coin medallions, bands of inscription or floral design, or a markedly globular overall shape. Indeed, though the masks are still naturalistic they are much less carefully so than the 1550 piece, and the heraldic medallions, though complex in design, are fairly perfunctory in execution. The Fitzwilliam bellarmine, presumably on the strength of its grey-white glaze, was assigned to Siegburg by Rackham, though all its other characteristics seem thoroughly foreign to Siegburg. Since much has been made of the 'pulling' or spiral marks on the bases of bellarmines of early manufacture, it may be worth pointing out that the Civet Cat specimen bears no such marks, and is in fact glazed grey-green.

These 1585 and 1586 bellarmines are the precursors of a run of fifty-one dated examples in the twenty-eight years between 1590 and 1618, with a concentration during the first twenty years (nine in 1594, six in 1603). Some of these (including one dated 1591 in the London Museum and others dated 1594 in the British Museum and in the Thomas collection) carry medallions of the Tudor arms and inscriptions of *Elizabeth* or *ER* (No. 5). The mould for such a coat of arms was found on a kiln site at Raeren, and as early as 1576 Jan Emens was making pots at Raeren probably intended for English sale: I have a medallion fragment (not necessarily from a bellarmine) carrying this date, which stands above a crowned *ER* and the potter's own initials, *IE*.

But the great majority of the 1590–1618 bellarmines carry heraldic medallions of Continental significance, in particular the three crowns of Cologne; indeed, this is the commonest heraldic device at this period, just as the three saltires of Amsterdam were fifty or so years later. In both cases the predominance may have something to do with the fact that both are relatively easy to portray, unlike the more complex quarterings of such duchies as Julich, Cleves or Burg. But at all periods one should be on one's guard against trying to find a precise heraldic provenance, for



5. Bellarmine with Tudor arms and inscription of Elizabeth I, 1594. ***British Museum.***

many of the arms are quite arbitrary and whimsical in their designs.

There seem to be no literary references to bellarmines between Bulwer's in 1563 and Ben Jonson's in 1613 (in the masque *The Gypsies Metamorphos'd*) and 1614 (in *Bartholomew's Fair*). Neither of these refers to them by name but only by implication, and they are unhelpful from a typological point of view – unless one takes 'some great round thing Faced with a beard' to confirm that bellarmines in the early seventeenth century were still markedly globular in shape. It is not until William Cartwright's play *The Ordinary* in 1634 that the term *bellarmine* is used to describe the jug, by which time Cardinal Bellarmino, source of the new-found eponym, had been dead for a dozen years. The notion that bellarmines were ever intended to be representations or caricatures of Bellarmino has been satisfactorily and extensively demolished (the Cardinal was only eight years old when the 1550 example was made), and clearly the name was a *post hoc* jest.

Although the 1590–95 bellarmines continue the broadly naturalistic modelling of the mask's mouth and moustache, the two 1597 specimens mark a break with this: the moustache has become a conventionalized curved band above a rather fatuously grinning strip of serrated teeth. These features continue through the twenty-nine 1598–1607 bellarmines (with the solitary exception of a Nottingham Museum 1605 example, in which the mouth has been pulled into a shallow V-shape), and include the large bellarmine in the Guildhall Museum which carries crowned armorial medallions on its sides dated 1608 and one on the front dated 1609 (No. 6). In shape they vary from the squat and globular to the narrow-necked and sloping-shouldered, and many carry splashes of cobalt. Incidentally, the earliest dated cobalt-splashed bellarmine appears to be a fragmentary one of 1594 in the London Museum, and these splashes – generally on the medallions – continue on specimens dated 1598, 1600, 1601, 1603, 1604, 1607 (twice), 1613 and 1618.

The 'hour-glass' shaped mouth, which Holmes noted as a late development (it is Type VIII of his nine types, and his earliest quoted date is 1661, his latest 1699), can be found on the 1613 cobalt-splashed specimen in the Metropolitan Museum of Art, New York (No. 7), where it is also in association with a twisted or 'rope' handle and large profile medallions; an eclectic piece, certainly, in its combination of features, for the medallion types and the handle look 'early' while the mask is disconcertingly 'late'. It serves, at any rate, to discourage dogmatism and to assert that potters, then as now, could be individualists, fanciful in their archaicising and quirky in their inventiveness. A 1618 cobalt-splashed bellarmine in the Boston Museum of Fine Arts also has the hour-glass mouth, and in shape has the sloping shoulders of bellarmines usually taken to be of the mid-seventeenth century.

It may seem strange that after the large number of dated examples between 1590 and 1618, there is then a stretch of over forty years until 1660 when only three are known in England, and the date on one of these (in the London Museum) is dubious, given by Celoria[7] as 1648 but to my eye not at all clearly dated. It may be a part explanation of the gap that the Thirty Years War began in 1618, creating havoc in the Rhineland throughout the period. The Cologne kilns had already been largely abandoned, and Raeren potters were emigrating from 1590. A little after 1632, when the Swedes sacked Siegburg, potters from there and from Raeren moved to the Westerwald area, where they gradually established themselves among the native stoneware potters, probably adopting the characteristic grey-blue style already long in use at Grenzhausen and Höhr, where the industry went on well into the eighteenth century. It is thought that Frechen, near Cologne, continued production.

It was perhaps at this time that much of the stoneware industry shifted from the Rhineland to the Low Countries, which may account for the large number of bellarmines that appear in Netherlandish *genre* paintings, beginning in the second quarter of the seventeenth century and going on until the first quarter of the eighteenth. Over forty such paintings (by Brouwer, Claesz, Teniers and many others) show them. At least eleven of these paintings are dated, from 1632 to 1714, with a particular concentration in the 1630s–1660s – just at the time when dated bellarmines from English sites are particularly rare.

Even if one chooses a short span of years, a notable variety of types is shown. For example, Anthonie Palamedesz's 'Musical Company' (in the Mauritshuis, Hague), dated 1632, shows a large sloping-shouldered bellarmine of 'late' type by the table on the left of the picture; Nicolaes Moyart's 'The Calling of St. Matthew' (Brunswick, Harzog-Anton-Ulrich Museum), dated 1639, has a small, broad-shouldered bellarmine with a naturalistic mask and pewter lid on a shelf at the back; and Adriaen van Ostade's 'Boors Making Merry' (Dulwich College Art Gallery), dated 1647, shows a large globular bellarmine with a pewter lid under the table. Perhaps most surprisingly, Hendrik Govaerts's 1714 'Carnival' (Gallery, Ansbach) has in the centre foreground a large elaborately medallioned bellarmine.

Of course household and tavern bellarmines would have

6. Bellarmine with armorial medallions dated 1608 and 1609. ***Guildhall Museum.***

continued in use for as long as they remained undamaged, which in some cases may have been for many years. But the time-span of these dated paintings is a lengthy one – over eighty years – and the painters were undoubtedly representing contemporary objects in the Low Countries. So the pictures seem to show that bellarmines were reaching the Netherlands untroubled by the Rhineland devastations and emigrations, and may even have been manufactured in the area. As far as England is concerned, though it would be wrong to argue from the absence of dates that no bellarmines were coming in during this period, it may well have been that imports dwindled, because of the Civil War troubles in the 1640s and then the Navigation Act of 1651.

Whatever the situation of exports to England, the fact that a bellarmine export trade from the Low Countries was continuing to other markets has recently been confirmed by the excavation of the *Vergulde Draeck*.[8] This vessel sailed from Texel on 4 October 1655, bound for Batavia. On 28 April 1656 the ship struck a reef on the West Australian coast about sixty miles north of present-day Perth. The wreck site was located in 1963 and was excavated between January and March 1972. Hundreds of bellarmines were found, many in a complete state of preservation, and examination of photographs of these shows a limited but fascinating range of types, establishing the chronology of type-ranges in a more useful and accurate way than ever before. A number of different types carry the same date (1654) on the medallion. Among them, masks of Holmes types IV, V, VI, VIII and IX (which he implied gave a date range roughly from 1606 to the very end of the seventeenth century) are identifiable. Among the medallions, the commonest types are the crowned heart and the rosette (both hitherto usually assigned to the 1660s–1680s) and the three saltires of Amsterdam. (The rosette, however, has recently been further confirmed as a mid-century type by the excavations at Basing House, Hampshire, which was destroyed by fire in October 1645.)[9] Many of the undated bellarmines lack a medallion altogether, have wry necks and substantial kiln scars, and in general show not only all the signs of being inferior export cargo but most of the characteristics previously thought typical of bellarmines of the last quarter of the seventeenth century. But the body shapes are distinctly more globular than such 'late' bellarmines, and are more akin to the fragmentary example dated 1661 which was found on the site of the first State House at Jamestown, Virginia.

When, after its forty year gap, the dated series resumes in England in 1660, the 'late' characteristics are established without exception: sloping shoulders, narrow necks with many cordons and a rounded lip, and masks that are either 'hour-glass' or in which the mouth and beard are conventionally suggested with roundels and volutes. But at this point it seems sensible to go back and consider the possibility of the beginning of actual English manufacture, if the imported supply of bellarmines dwindled between the 1620s and the 1660s. This involves looking at the claims of Thomas Rous and Abraham Cullen, and of David Ramsey.

7. Cobalt-splashed bellarmine with 'hour-glass' mouth and twisted handle, 1613. ***Metropolitan Museum of Art, New York.***

Rous and Cullen's patent from Charles I is dated 1626 – one of the earliest known patents for ceramics in England. It ran for the usual fourteen year period. Aubrey Toppin[10] argued a site in Lime Street for their kiln, and speculated interestingly about their products; but his suggestions for identifying these products (admittedly 'offered with diffidence') seem very doubtful, though they were endorsed by Holmes. Toppin says that: 'Jugs bearing dates from 1626 to 1640, with sloping shoulders of the Frechen type and with masks or other ornaments more finely executed than their foreign prototypes, might possibly be by Rous and Cullen'. In fact only two dated examples are known between these years[11]: one, dated 1639, carries three medallions showing the elaborate arms of Lichtenberg of Westphalia; the other, dated 1640, has a single medallion of the two-headed eagle of Germany. It would surely be unlikely for English potters (even of Dutch ancestry, as Rous and Cullen were) to manufacture for native use wares carrying such peculiarly foreign devices.

Toppin goes on to say that: 'After the death of Rous in 1640 similar jugs may have been made by Cullen till his own death in 1658'. Except for the doubtful London Museum specimen, no dated bellarmines for these years are known in England; and the *Vergulde Draeck* pots are irrelevant here. Toppin may have been right in supposing that Rous and Cullen were manufacturing bellarmines in Lime Street between 1626 and 1658; but there is not a single piece of datable evidence to support him. Further, Hugh Tait's 1963 British Museum note on bellarmines[12] is misleading in suggesting that the familiar cock and 'HC' bottles (known from London and Oxford, and associated with Henry Crosse and the Cock alehouse by Temple Bar) or, even more, the 'RMF' bottle from the Bodleian extension site or the 'PAM' bottles from London and Oxford, are 'almost certainly from the hands of Rous and Cullen'. The cookshop kept in Oxford by Roger and Mary Fowler ran from 1665–77, and the only dated 'PAM' bottles carry the dates 1660 and 1661 – in all cases *after* the death of Rous and Cullen.[13]

The patent granted to David Ramsey and others is dated 1635, and reads:

> '. . . they have found out the Arte and Skille of Makeinge and Dyeinge of all sortes of Panne Tyles, Stone Juggs, Bottles of all sizes, Earthen Wicker Bottles; Melting Pottes for Gouldsmythes, and other Earthen Comodityes within this our Realme, which nowe are made by Straungers in Forraigne Partes; and that in the makinge of the same Earthen Comodityes as aforesaid, the saide David Ramsey, Michaell Arnold, and John Ayliffe shall have employment for many of our poore Subjects, whoe thereby shalbee sett on worke, and bee competently mainteyned, and will alsoe sell them cheaper than they are now sould.'

The patent, again, was for fourteen years, the parties being bound to pay one-fourth of their profit yearly into the exchequer. But nothing more seems to be known about Ramsey and co., or about their products – if, indeed, the 'Stone Juggs' included bellarmines. There is in the London Museum a bellarmine of arguably mid-seventeenth century type with a medallion bearing the initials *DR*, but since they lie under another pair of initials (*AO*) and there is no other evidence, it is useless to speculate.

During the Restoration period, or rather from 1660 to 1699, twenty dated bellarmines are known (No. 8), with a scatter of dates: one in 1660, four in 1661, one each in 1664 and 1668, two in 1672, one in 1680, two in 1688, one each in 1693 and 1697, five in 1699 (No. 9), and one which is dated within the 1690s but on which the final numeral is unclear. Their features are of types more commonly found on English sites than any others, and there is a predominance of large, heavily potted examples: the supposition is that glass bottles were rapidly taking over as ordinary tavern vessels, while the large bellarmine was chiefly a domestic storage jug or wholesalers' container. It is during this period that there are a number of pieces of written evidence – principally, of course, John Dwight's patent of 1672 (so thoroughly discussed elsewhere that there is no need to rehearse it here[14]), and also the use of a new eponym, the 'd'Alva bottle', referred to as such by Dr. Robert Plot in 1676 and implied by John Evelyn in his *Numismata* in 1697.

But there is also a reference which I think has hitherto gone unnoticed. In Anthony à Wood's 'Pocket Almanacs', the entry for 30 December 1677 makes the following mention:

> 'One of the fellowes of Exeter Coll., when Dr. John Prideaux was rector, as tis said, sent his servitour after nine of the clock at night to fetch some ale from the alehouse. When he came home with it under his gowne, the proctor met him and ask'd him what he made out so late and what he had under his gowne. He answered that his master had sent him to the stationer's to borrow

8. Bellarmine of characteristic 1660–1690 form, dated 1688. ***Fitzwilliam Museum.***

> Bellarmine and that it was Bellarmine that he had under his arme; and so went home. Whereupon in following times, a bottle with a great belly was called a "Bellarmine", as it is to this day.'

Dr. John Prideaux was Rector of Exeter College from 1612 until 1643, so that – unless à Wood is using hindsight – the term *bellarmine* was indeed in use in the first half of the seventeenth century, and this bears out the Cartwright instance in 1634.

Which of the 1660–1699 bellarmines are of English manufacture and which of Continental is uncertain, but imports must have been hindered to a certain extent by trading acts and duties. The Navigation Act of 1651 was re-enacted by Charles II and was not repealed until 1685. At the same time, in 1684, Dwight's 1672 patent was confirmed and extended, so that his own production and distribution are likely to have increased thereafter. New customs duties were imposed in 1695 and 1696 on 'Stone and Earthen Bottles and other Earthenwares', though earlier (in 1672) a prohibition against the importation of 'any kinds of Painted Earthen Wares' specifically made exception of 'Stone Bottles and Juggs', as if prime protection were to be given to English tin-glaze potters rather than stoneware manufacturers.

It is odd that this 1672 order, with its leniency towards imported stoneware, should follow so hard on the heels of Dwight's 1672 patent. It is even odder that, in the recent and still continuing excavations on the site of Dwight's Fulham pottery,[15] among the wealth of stoneware bottles recovered (many carrying medallions, which include the date 1675 and such devices as 'HC' and a cock), there are so few signs of the bearded mask. The Fulham *trouvaille* in 1864 (when a forgotten chamber was broken into and yielded a quantity of stoneware) was evidently so casually noted and quickly dispersed that there are only four undoubted identifiable survivors from the discovery, at least among the bellarmines.[16] Despite the importance that has been attached to these four, they have no stylistic features which cannot be matched with supposed imported bellarmines, and in colour and consistency of glaze they are quite different from the fragments recently excavated at Fulham. In other words, whether Dwight in particular or the Fulham pottery in general made true bellarmines is still very much an open question.

9. One of the five 1699 bellarmines. ***Guildhall Museum.***

10. Neck fragment of bellarmine excavated from the ***Amsterdam*****, wrecked 1749.** ***Hastings Museum/Peter Marsden.***

The examples of imports quoted by Toppin[17] from Customs House records for random years from 1697 to 1776 show large quantities of 'pots stone' and 'bottles stone' arriving in London and other English ports from Holland, and in much smaller quantities from Flanders and Germany, so that the new customs duties were certainly not anything like prohibitive. Evidently whatever English manufacture there was was not copious enough to meet native demand, and the traditional suppliers still commanded loyalty.

There are no known dated bellarmines between 1699 and 1764, but one recent significant discovery was that of several stoneware bottles (evidently containing gin) on board the wrecked Dutch vessel the *Amsterdam*, which went aground at Hastings on January 26, 1749. Like the *Vergulde Draeck*, she was bound for Batavia. Among the complete bottles was a fragmentary bellarmine (now in the Hastings Museum) (No. 10), with a very degenerate mask familiar enough in English contexts.[18] These *Amsterdam* examples are unlikely to date more than a year or so before the ship sailed. They therefore give a fairly precise locus for a whole range of thickly potted specimens which are surely of Low Countries manufacture, such as the kilns at Bouffioux.

The 1764 bellarmine (No. 11), so far the latest known dated one,[19] is very similar in form to those from the *Amsterdam* and would also seem to be of Low Countries origin. The mask, which gives the appearance of a crude and perfunctory Cyclops, makes a satisfying terminus – from an art-historical viewpoint, anyway – to a progression which started over two hundred years earlier in the elaborate and finely modelled bearded faces of the Rhineland. The characteristic English stoneware bottles of the eighteenth century (such as those, for example, which carry *sgraffito* dates and such names as *George Price* and *Thomas*) were decorated with neither mask nor medallion. The last tenuous manifestation of the form seems to be the tall thin Dutch seltzers and gin bottles of the eighteenth and nineteenth centuries, commonly found in both Britain and the United States, though the stoneware spirit flasks of Lambeth and Vauxhall, made during the nineteenth century in fanciful shapes of fish, pistols, well-known public figures and so on, have perhaps something of the same spirit.

NOTES

1. W. B. Honey, *German Porcelain*, p.9, 1947.
2. K. Koetschau, *Rheinisches Steinzeug*, 1924. O. von Falke, *Das rheinische Steinzeug*, 1908. A. Klein, *Rheinisches Steinzeug*, 1949. G. von Bock and D. Herkenrath, *Volkunst in Rheinland*, 1968.
3. M. R. Holmes, 'The So-Called "Bellarmine" Mask on Imported Rhenish Stoneware', *Antiquaries Journal*, XXXI, pp. 173–9, 1951.
4. In the private collection of Mr. Frank Thomas, London.
5. L. Jewitt, *Ceramic Art in Great Britain*, pp. 91–2, 1878.
6. W. Chaffers, 'On Medieval Earthenware Vessels', *Journal of the British Archaeological Association*, Vol. v, pp. 35–9, 1850.
7. F. Celoria, *Dated Post-medieval Pottery in the London Museum*, 1966.
8. For the whole of my information on the *Vergulde Draeck*, I am deeply indebted to Mr. Jeremy N. Green, of the Western Australian Museum, Perth, who excavated the vessel and who lent me his photographs of the bellarmines. Preliminary work on the wreck is being published in the *Journal of Nautical Archaeology*.
9. S. Moorhouse, 'Finds from Basing House, Hampshire (*c.* 1540–1645): Pt. One', *Post-Medieval Archaeology*, Vol. 4, pp. 31–91, 1971.
10. A. Toppin, 'Rous and Cullen, Merchants and Potters', *Transactions of the English Ceramic Circle*, no. 5, pp. 38–48, 1937.
11. Both are in the private collection of Mr. Thomas.
12. H. Tait, 'Greybeard Jugs – the Duke of Alva and Cardinal Bellarmine', duplicated sheet issued by British Museum, n.d.
13. cf. E. T. Leeds, 'Three stoneware flagons found in Oxford, *Antiquaries Journal*, XIII, pp. 470–3, 1933.
14. Most importantly in M. Bimson, 'John Dwight', *Transactions of the English Ceramic Circle*, vol. 5, pt. 2, pp. 95–109, 1961.
15. Under the direction of Mr. V. R. Christophers, to whom I am indebted for the opportunity to work on the site and inspect the material.
16. Two in the Victoria and Albert Museum, one in the British Museum, and one in Hanley Museum. The Hanley Museum specimen has no mask.
17. A. Toppin, 'The China Trade and Some London Chinamen', *Transactions of the English Ceramic Circle*, no. 3, pp. 19–55, 1935.
18. I am indebted to Mr. Peter Marsden, who excavated the *Amsterdam*, for his photograph of the mask.
19. In the collection of the author.

* * *

For information and access to bellarmines, I am indebted to the staffs of many museums, particularly the London Museum (Mr. B. W. Spencer), the Guildhall Museum (Mr. R. Merrifield), the British Museum (Miss M. Bimson and Mr. G. H. Tait), the Victoria and Albert Museum (Mr. R. J. Charleston), the Ashmolean Museum (Mr. D. Hinton), the Pitt Rivers Museum (Mr. J. Rhodes), the Norwich Castle Museum (Mr. W. Milligan), and Mr. I. Noel Hume, Director of the Department of Archaeology, Colonial Williamsburg, who showed me the relevant material in both Williamsburg and Jamestown. Among dealers, Mr. Jonathan Horne and Mr. Tobias Jellinek have been particularly kind. I owe a special debt to Mr. Frank Thomas for allowing me to handle and make notes on his magnificent private collection of bellarmines; he also, unasked, supplied me with the photograph of his 1550 specimen. Mr. J. G. Hurst was kind enough to read the whole article in typescript and made a number of valuable suggestions. Most of all I must thank Mr. Martin Holmes, at that time on the staff of the London Museum, who in the late 1950s showed me the museum's bellarmines and discussed his 1951 paper with me: I may seem to show scant gratitude in the way I write of his work in my article, but my indebtedness is genuine. None of these, however, can be held responsible for my interpretations or misinterpretations.

11. Latest dated bellarmine, 1764. ***Author's collection.***

Unique mediaeval pewter spoon

R. F. HOMER

THE history of the European spoon between Roman times and the Norman period is almost unknown. However, from the early mediaeval era an evolutionary sequence of spoon types becomes apparent. This commences in the late twelfth century with spoons having leaf-shaped bowls, and develops by way of the well known late mediaeval, Tudor and early Stuart spoons with fig-shaped bowls, to the 'modern' spoon which appears towards the mid-eighteenth century. Styles in silver and in the base metals, latten and pewter, are closely similar over the whole period. Somewhere in the early part of this sequence spoons are also found with round bowls, these perhaps being French rather than English in provenance, though they have been excavated in some numbers in this country.

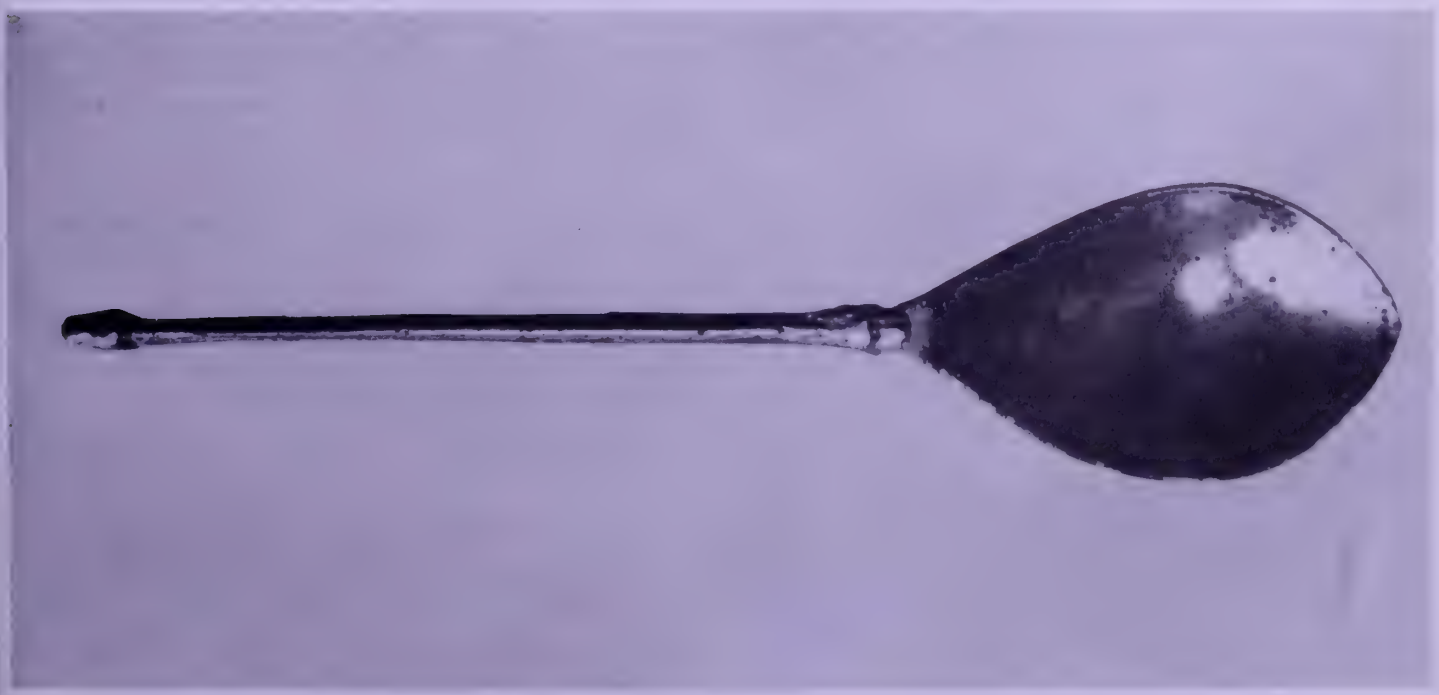
The majority of spoons that have survived from the thirteenth and fourteenth centuries are either latten or silver; the surviving examples of pewter spoons of this period can probably be numbered on the fingers of one hand. Among these, the present spoon shown in No. 1 with the grotesque animal's head at the root of the stem grasping the leaf-shaped bowl in its jaws, is an important example and appears to be unique. It perhaps represents the earliest surviving mediaeval English pewter spoon; certainly it is the finest.

Some half dozen English or Scottish silver spoons with elegant leaf-shaped bowls are known, most of them excavated in this century. One of four discovered in Iona in 1922 is shown in No. 2. This bowl form is known also in a small number of quite plain, and rather crude, latten examples, and, to the author's knowledge in three pewter spoons. One of the latter is illustrated by Michaelis in *British Pewter* (p.27), and has a long slender stem terminating in a ball knop. It is conjecturally dated to the thirteenth to fourteenth centuries.

A feature of the silver examples is the head of a grotesque beast at the root of the stem, from the mouth of which issues the bowl. This motif also persists in silver spoons of a somewhat later date with essentially round bowls, and of early fourteenth-century date. One such, part of a hoard found at Rouen, and dating from *c.* 1330 is shown in No. 3. The bowl, though this is not apparent from the photograph, is slightly pointed, and the stem terminates in an acorn knop.

The pewter spoon of No. 1 has the leaf-shaped bowl of the Iona spoon, and the slender stem and acorn knop of the Rouen spoon. The stem of the latter is however of a flattened hexagonal section whereas the pewter example has a stem of diamond section, as does the distal end of the stem of the Iona spoon.

1. Pewter spoon with a corn knop, leaf-shaped bowl, and animal's head between the stem and bowl. Probably English late thirteenth century. Length 7⅛ inches.



2. Silver spoon from Iona, *c.* 1190. ***National Museum of Antiquities of Scotland.***

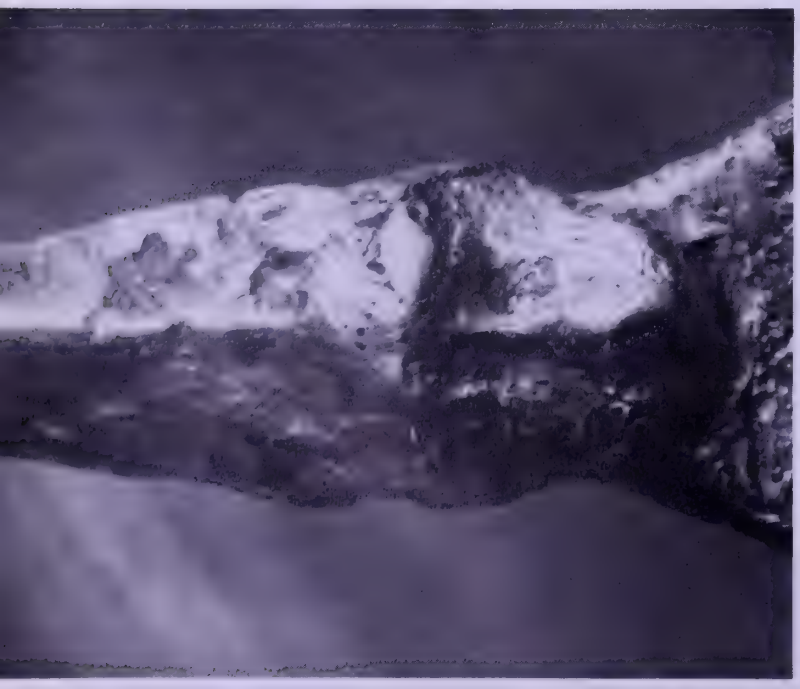
3. Silver spoon from a hoard discovered in Rouen and hidden *c.* 1330. ***Victoria and Albert Museum.***

In base metal there are bronze (or latten?) spoons with animal head motifs in the Guildhall Museum (a stem only) and in the Museum for Archaeology and Ethnology at Cambridge. The former is dated on stylistic grounds as of the thirteenth century. The latter, which is a 'double spoon' having an elliptical bowl at each end of the slender square section stem, is of the early fourteenth century and was excavated at Water Beach Abbey. A double bowl silver spoon, probably English, and dating from *c.* 1250 was found at Ribe, Denmark. This again features an animal's head. Four bone spoons with the same feature, found in London, and of uncertain early mediaeval date are also extant. However, no pewter spoon with the animal head as a decorative motif appears to have been previously described. The acorn knop is first mentioned in England in a will of 1348, though the Rouen spoons show that this feature was in use (at least in France) some decades earlier than this.

The present unique pewter spoon appears to be transitional in style between the Iona type spoons of *c.* 1190 and the Rouen spoons of before 1330 and can probably be dated at or somewhat before 1300, it is difficult to put the acorn knop earlier than this, or the leaf bowl much later. The grotesque head of the long-eared mythical beast is shown in detail in No. 4 and should be compared with similar grotesque dragons' heads in English manuscript decoration of the twelfth to thirteenth centuries.

Its remarkable state of preservation may indicate a ceremonial rather than a domestic use, unless it was lost very early in its life, and it should perhaps be classed with the few surviving pieces of English mediaeval church pewter such as the Lincoln sepulchral chalices and the Weoley Castle cruet. It could well have been an incense spoon.

The author is indebted for help to the director of the Guildhall Museum. Much background information on early mediaeval animal's head spoons is to be found in an article by J. B. Ward Perkins, 'A Medieval Spoon in the Guildhall Museum, London' *Antiquities Journal*, XIX, 313 (1939).



4. Detail of the animal's head of the spoon in No. 1.

The American Connoisseur

Islamic carpets

Part 2: principally Caucasian, Turkish village and Turkman rugs

JOSEPH V. McMULLAN

Introduction and captions by Virgil H. Bird

THE four following groups contain no rugs of the so-called 'court' manufacture but need not bow to any group for excitement nor general excellence.

The Caucasus

The group is lead by the Caucasus, a region so well-known because of the legend of Jason and the Golden Fleece and the tragedy of Medea. The Greek historian, Herodotus, became so interested in reports in the region that he personally visited the area and wrote about it extensively in his great history. Among the things related in detail was the information of the Scythian resistance and the successful repulsion of the pursuing Persian armies under Xerxes. At this period the Scythians dominated an area from China to the Caucasus and for short periods of time penetrated westward into what is now Germany and Austria.

A few surviving rugs of the seventeenth and eighteenth centuries can be termed 'classic'. They show a force and vitality which have no equal in the rug world, much of it owing to elements descended from Scythian art, still present even after the passage of 2,000 years.

Caucasian rugs do show certain influences derived from Persia because that country frequently was in possession of large portions of the Caucasus for a number of centuries. To repeat, however, what seems of prime and unique importance is the presence of design elements which can be traced to Scythian forms known as early as the fifth and sixth centuries B.C.

Simpler rugs of the eighteenth and nineteenth centuries frequently follow Persian prototypes – some with progressive patterns as established with the Vase Carpets referred to in the previous article, others with a definite relation to the formal

1. 'Nigde Rug.' Caucasus Region, seventeenth century, 24 feet 8 inches × 10 feet. ***The Metropolitan Museum of Art, Gift of Joseph V. McMullan.*** **Although this carpet was made in the Caucasus, it was discovered in the mosque at Nigde in western Turkey; from this site the carpet has derived its name.**

The field is divided into a series of lozenges alternately containing cross-shape medallions with pendant cartouches against a dark blue ground and palmettes with Chinese style cloud-bands against an alternating red or white ground.

2. So-called 'Dragon' Carpet. Caucasus Region, seventeenth century, 10 feet 8 inches × 5 feet 7½ inches. ***Collection of Joseph V. McMullan.***

This group of carpets is thus named because of the presence of the Dragon, sometimes alone but more usually depicted in combat with a Phoenix. In China this combination of fantastic animals solemnly represented were symbols for the Emperor and Empress and by extension represented peace. Here the scene of combat is reworked in a new way to signify the forces of good and evil. Though highly stylised, each form can be traced. The alternation of this motif with palmettes creates an overall pattern set against a dark blue ground.

Colour plate

Dual Medallion Rug. Turkey, *c.* 1800, 6 feet 3½ inches × 4 feet 11 inches. ***Collection of Joseph V. McMullan.***

The pattern of octagonal medallions containing 'star' shapes repeated twice in the field is a motif used often in Turkish Village Rugs. In spite of the fact that the weaver was not supervised, as would be his counterpart at court, this traditional design has been executed with finesse and skill making it an important example of village manufacture.

Garden Carpets. This latter style seems to represent a small enclosed garden and is closely related to Turkish rugs of the same period.

The saddle bags and small mats of the Caucasus, for example, can teach us much. Most of them are flat woven creating a smooth surface in contrast to a pile. Furthermore, by long experience in design of these small pieces an extraordinary ability to enclose bold, well controlled designs within a small space has resulted. Deeply indented star forms had great popularity in the Caucasus with both pile and flat woven rugs. The Caucasian stars are sharper in outline very seldom showing any softness as frequently noted in the Turkish and Persian varieties. Saddle bags, which have a large number of excellent designs, almost always are flat woven in the Soumak technique. They are invariably produced as a pair, so as to fit comfortably over an animal's back to balance the load. Small complete mats, not to be confused with saddle bags, are woven both in the Soumak and pile techniques.

From the seventeenth century on, regardless of the age and development in design, the basic Caucasian heritage never falters. It is, however, a composite style, as much of the art has been borrowed at various times which makes it difficult to determine a dominant style except in the Kazaks. Colour tones are reserved, though some, such as in the Kazaks, glow as brilliantly as anything in rugdom.

Turkish Village Rugs

How the Seljuks, who were recent arrivals in the Anatolian plateau, were able to attain such variety before the Ottomans came seems to defy analysis; and then the Ottomans continued this originality after a 400 year gap, the latter appearing to be a dark age in carpet weaving history. Known by a large variety of names, some fairly accurate, others perhaps figments of the imagination, these rugs are prime favourites among collectors under the somewhat ambiguous term of 'Turkish Village Rugs'.

Many patterns are so original as to defy prototypes. This is not only remarkable in itself, but reflects an originality of design, such as previously noted thirteenth- and fourteenth-century pieces imported from the Turkish mainland by the Mamluk Egyptians. In the eighteenth and early nineteenth centuries a great regeneration took place in the Turkish villages together with a small Nomadic production. These later rugs, whose importance has been recently recognised, deserve continued study.

3. Carpet. Caucasus Region, eighteenth/nineteenth century, 12 feet 2 inches × 6 feet. *The Metropolitan Museum of Art, Gift of Joseph V. McMullan.*

Inspiration from the great court manufactured hunting carpets of Persia is found in this carpet from the Caucasus. Riderless saddled horses in flying gallop are rendered against a wooded landscape filled with various animals of the hunt. The addition of revellers suggests an encampment. The border also bespeaks of a classic Persian prototype in the use of medallion and cartouche motifs.

4. Carpet. Caucasus Region, eighteenth/nineteenth century, 9 feet 7 inches × 4 feet 3 inches. *The Metropolitan Museum of Art, Gift of Joseph V. McMullan.*

The theme of the Persian garden carpet is again reflected in this basically simple repeat pattern of trees of alternating white and green and the five medallions in the centre of the field which may represent pools. The simple border is composed of two reciprocal guard borders, one on either side of a solid blue or green band.

5. Kazak Prayer Rug. Caucasus Region, Kazak, dated A.H.1212/ A.D. 1797, 7 feet 4 inches × 6 feet. *The Metropolitan Museum of Art, Gift of Joseph V. McMullan.*

The importance of this rug is its late eighteenth-century date which, because of its well thought out scheme, illustrates that Kazaks were made during the most of the eighteenth century and not only the nineteenth as may be thought.

In place of the single *mihrab* niche as seen previously with the court manufacture rugs there is a niche-like form at the top and bottom of the field. Three medallions enclosed in rectangles act as unifying devices for the field. Extensive use of the 'latch-work' design and the white, blue and red colour scheme is typical of the early Kazak carpets.

The Turkmans of Central Asia

Since their appearance in the market about the middle of the nineteenth century these appealing rugs, made by true nomads, have and will continue to enjoy a preferred place among collectors.

The later Caucasian rugs and the Turkish Village Rugs are mostly cottage weavings of small size. These points are also true of the Turkmans, though all of the four best known tribal groups ; the Tekkes, Yomuts, Ersaris and Sarayks – have produced rugs large enough to be called room size. This is particularly true of the Ersari group. Turkmans are invariably red, ranging from a deep rich colour in the Tekkes, almost plum colour in the Sarayks and varied indeed in the Ersaris. A closely related group, the Afghans who have produced a large number of carpets, also use red, but are somewhat reserved.

Mongolia

Eighteen saddle rugs made in Mongolia are included in the book, *Islamic Carpets*. The art has nothing with an Islamic style but they are executed in a pile technique and deserve to be included here because they never have been previously published in detail. Many of them carry out design traditions established in China and later carried to the North. Occasionally a design appears quite difficult to decipher since several interpretations can be drawn. Finally in common with other designs they include Shamanistic patterns derived from animal worship such as the complete rendering of a tiger's pelt. Shamanism, an important aspect of which is animal worship, has just recently been acknowledged as being an important influence of Islamic art particularly that of Persia. The extent of this influence will be further understood when animals forms in Islamic art are further studied from an iconographical point of view.

The Caucasus

A rug of monumental composition has been known for years as the 'Nigde Rug' (No. 1). It was first mentioned by Morton in 1906 when he discovered it in the Turkish Mosque at Nigde. There is no record how it travelled such an enormous distance

6. Soumak (flat woven) Carpet. Caucasus Region, early nineteenth century, 10 feet × 4 feet 10 inches. ***Collection of Joseph V. McMullan.***

This Soumak carpet (flat woven so that both sides are almost identical) has as its major field design, seven flattened stars (perhaps derived from Lesgihan rugs) with octagons and small star-shaped units acting as space fillers. The schematic border is composed of highly stylised flower and tendril designs contained in octagons.

from its point of manufacture, the Caucasus, to Nigde in Turkey.

It is based on a powerful design enclosed within a trellis tied together with large rosettes and carrying diamond shaped rosettes on the sides. Although unmistakably Caucasian, it shows evidence of a Persian connection. The diamond-shaped trellis in repeat pattern is known from the Shah 'Abbas school but is very rare. A few fragments of Shah 'Abbas trellis rugs are in the Textile Museum in Washington, D.C.

There is immense power because of the large scale and a straight line drawing which if curvilinear could possibly be somewhat close to the floral forms of the Shah 'Abbas school. As is frequently the case in many vase rugs, the border is extremely narrow and composed of cartouches alternating with small rosettes. Both figures in the border are drawn with some suggestion of a curved line. If any Caucasian rug can be linked with the Persian seventeenth-century school of Shah 'Abbas, it is this one. Its travels did not stop at Nigde, as it turned up in the New York art market about 40 years later, still in remarkably good condition. It is perhaps notable that the presence of the cloud-band in this rug is a rare feature in the Caucasus, and particularly unknown in the school of Shah 'Abbas to which certain resemblance has been cited above. Here the cloud-band has been drawn independently.

The Caucasian 'Dragon' rug occupies a unique position. When first brought to light, they were thought to be as early as the thirteenth or fourteenth centuries because of their archaic patterns. However, as of now, none seems to exist earlier than the seventeenth century. They are considered more energetic than any rug of any area or period.

In No. 2, a multiple of cypress trees in large scale are enclosed within outlines on a trellis. But the wonder of the 'Dragon' rugs is seen in the following points. Two sets of animals of the deer family flee in terror and are being pursued. Three series of birds are present; one is relatively naturalistic, two are headless and attached by floral stems to the balance of design. Finally, though so highly stylised as to defy recognition, are two representations of the famous conflict between the Dragon and Phoenix. All these elements can be traced to Scythian art at least as far back as 500 B.C. linking us to Scythian art of the Steppes of South Russia and the Caucasus and also to Medea and Jason and to Herodotus.

This third (No. 3) and last of the Caucasus 'classics' is indeed unusual. Its crudeness of the field could possibly be deliberate as the borders are drawn with skill and precision. A progressive pattern of horsemen, beasts, birds of various kinds, blossoms, trees and two figures, who could be musicians, mingle with scattered flowers in various scales. Some are drawn crudely, others with precision.

As in the 'Vase' school (see previous article), the design moves forward constantly but here is featured a group of eight fantastic horses, all but one with outlandish floral forms in place of riders. One horse appears to have a shrub growing from his back. He is flanked by musicians who appear to be sitting on tree tops. Another human pair float in the air, as though possibly ejected from their mounts. Finally the shrubs all bear flowers, but additional smaller flowers are scattered about as is a menagerie of animals. Some are well drawn, others very crudely. Three of them are definitely in Scythian style. These three rugs are the last which seem to preserve a classic Scythian style, and if so, they have a particular distinction all their own.

Certain remote influences from the classic school of Shah 'Abbas seem to continue in the Caucasus – the 'Nigde' trellis pattern, a relatively rare Shah 'Abas style.

Even the 'Dragon' rug is not immune to the flavour of the Shah 'Abbas school, as its border is identical with that of the famous Figdor, Persian Garden carpet. The third 'classic' seems immune.

However, here (No. 4), approximately 200 years later, we find a progressive pattern of pools; this time represented by floating lily pads, and row on row of 'chinar' trees. The very effective border is quite narrow, as may be expected but there may have been additional borders, now removed.

An unmistakable Caucasian rug, familiarly known as a Kazak has always been enormously popular and will continue to be so because of its robust design, strong colour, and unusually high pile.

The example noted (No. 5) is not in the best condition, having endured considerable wear, but it bears an Arabic date, 1212A.H. equivalent to 1797 of the Christian era. It, therefore, has documentary importance showing the design was well established in the 18th century.

The design probably represents a highly stylised formal garden with central pool, pavilions, water courses, and a border of rosettes, flanked by a wall of cartouches. This design has been shared with certain village rugs of Turkey, showing a kinship, possibly affected by the nearness of each area to one another.

7. Soumak Mat or Saddle Bag. Caucasus Region, nineteenth century, 1 foot 8 inches × 1 foot 5 inches. ***Collection of Joseph V. McMullan.***

This exceptionally dynamic mat has as its design a field composed of a medallion with a polygonal outline and a diamond patterned border enclosing stepped crosses. Primary colours of red, blue and yellow are heightened by an extensive use of natural white wool.

8. Flatwoven Saddle Bag. Caucasus Region, nineteenth century, 6 feet 5 inches × 4 feet 7 inches. ***Collection of Joseph V. McMullan.***

Diamond patterns enclosing fret-work predominate as decoration on the face of each bag. The unusual colour scheme includes a light blue, a colour not frequently used for large areas. Here a more pastel effect is achieved by the use of white wool with the blue. The brick red used throughout the field unifies the overall design.

The bag is designed so that one bag would hang comfortably on either side from the back of an animal.

One of the most popular and effective design elements is the effulgent 'Star', related to the Star Ushaks of Turkey, and the medallion rugs of North-west Persia.

In the field (No. 6), deeply indented stars containing large octagons are modified by rows of smaller octagons – some with small geometric stars, others with crossed tendrils. Scattered at whim over the background is a variety of small rosettes, swastikas, diamond checkerboards, and other space fillers. Liberal use of the so-called 'latch-hook' motif along the edge is actually floral stems with tendrils. The major border of octagons has a floral design reduced to straight geometric lines. Two of the guard border designs, one based on the S or serpent form, the other similar to the familiar Greek key or meander, are also based

9. Prayer Rug. Turkey, Ladik, mid-eighteenth century, 5 feet 2¼ inches × 3 feet 9¾ inches. ***The Metropolitan Museum of Art, Gift of Joseph V. McMullan.***

Prayer Rugs of Eastern Turkey differ from others in that there is often a preference for architectonic design. The *mihrab* niche has now become a tripartite structure with crenelations above the spandrels. The hallmark of the Ladik group is the use of tulips growing from the top edge of the architecture to the top of the field. In its overall design the rug is reminiscent of Ottoman court manufacture pieces of the eighteenth century.

10. So-called 'Transylvanian' Prayer Rug. Turkey, seventeenth/eighteenth century, 5 feet 3½ inches × 3 feet 11 inches. ***Collection of Joseph V. McMullan.***

Many prayer rugs from Eastern Turkey, usually of small size, have been discovered in churches in Transylvania in modern Rumania. Because of this, the group has come to be known as 'Transylvanian'. Usually these pieces contain a 'double' niche or mihrab arranged so that in concept, the bottom half of the rug is a mirror image of the top.

Red and gold as major colours are prevalent in this group and both are employed in this carpet. The central elongated medallion is encircled by a chain of white blossoms on a red ground. The border is composed of polygonal cartouche and pendant eight-pointed star forms.

on geometric floral tendrils. It is an achievement indeed that so much controlled power and spirit are placed in a unit such as this small mat (No. 7) woven in the Soumak technique.

An elaborate medallion fills the entire field, terminating at the four points in two 'arrow-head' finials and two truncated ones, both bearing voluted tendrils. Inside the medallion, four buds with volutes point to four identical motifs on the diagonal and contain within the spandrels of the field. The lively movement suggested by these complementary units is remarkable. In contrast to the field, the border (a chain of diamond-shaped stems enclosing rosettes) is reduced to pure geometric form.

A remarkable ability to create a large scale pattern within a small space is here manifested (No. 8). Use of two opposed rows of arrowhead-shaped palmettes in sharp colour contrast created a diamond medallion which fills the entire field with the exception of the triangular corners. At about the half-way mark, these corners too are sharpely accented by a single row of similar palmettes looking outward. The basic foundation is natural black, probably goat hair wool, which brings to the eye an effect not usually seen. The trefoils serve not only to define areas in sharper accents, but also contribute to a feeling of liveliness and energy.

Turkish Village Rugs

Here (No. 9) is an architectural rendition of a Mosque, with columns, arches and roof-tiles indicated. As in much religious architecture the world over, a wide centre aisle is flanked by narrower side aisles, all supported on graceful, slender columns.

11. Medallion Prayer Rug. Turkey, *c.* 1800. 5 feet 2½ inches × 4 feet 4 inches. *Collection of Joseph V. McMullan.*

The vestigial elements of the so-called 'Transylvanian' prayer rugs may be seen in this carpet where a row of small octagonal rosettes outlines the edge of the rectangular central unit within which one finds an octagon. This motif is repeated in the corners of the field where floral motifs are geometric designs of the magic-knot and the latch-hook motif.

As such, we know at once that we have a prayer rug, in a sense a portable house of worship and a member in good standing of the Transylvanian group.

An intriguing group called 'Transylvanians' became first known through the appearance of large numbers in the small Protestant churches in the Transylvanian mountain region centred principally in Hungary. For some time it was thought they were made in Translyvania, but now it is known that they were all imports from Turkey. They are quite formal in character, indicating some supervision of design and show definite descent from Turkish prayer rugs of the early seventeenth century. They appear in the late seventeenth century and vanish about mid-eighteenth century.

A diamond-shaped medallion in the field is rimmed by rosettes (No. 10) and contains a cruciform medallion with pendant palmettes. The major border is composed of polygonal cartouche units and pendant eight-pointed stars. The dual medallions create an importance achieved by two repetitive designs of equal value.

As seen in the example illustrated (colour), each is octagonal in outline and encloses a smaller octagon with flowers and stems so stylised that they could be interpreted either as a garden plot or as a pool. Within the medallions are small detached stars whilst outside are octagonal star rosettes. An element which gives a suggestion of movement is four pinwheel rosettes, one place in each of the corners. The border is an example of a pattern so fragmented as to almost betray its floral origin.

12. Mat. Turkey, nineteenth century, 2 feet 9½ inches × 3 feet 2½ inches. *Collection of Joseph V. McMullan.*

The inspiration for this mat has come from court manufactured rugs of sixteenth-century Tabriz. The medallion, a radiating eight-pointed star, has pendants. The field is terminated at the corners with quarter medallions as in the classic prototype but now is outlined by a geometric vine and blossom pattern.

13. Carpet. Turkman, probably Saryk tribe, early nineteenth century, 7 feet 1 inch × 5 feet 8½ inches. ***The Textile Museum, Washington, D.C., Gift of Joseph V. McMullan.***

In repeat pattern, the major motif, an octagon, contains the gul (flower) possibly of the Saryk tribe. The plum red ground bespeaks of an unusually early date since most Turkman rugs (often erroneously called Afghan or Bukhara) have a brighter red ground and cannot be dated before the mid-nineteenth-century. Placed between the major octagons are lozenge-shaped units with pendant ram-horns outlined in blue.

A diamond-shaped centre field with highly stylised flowers, terminates in budded tendrils, small and delicate in outline as noted in a further example (No. 11). Within the diamond is a square and within the square is the familiar octagon, a star in the centre having a stepped enclosure, placed in a blue field, which could easily indicate a pool. Detached octagonal rosettes, also octagonal in outline, surround the central unit. Four large octagons contain a star form echoing that of the medallion as well as having tendrils, but here the tendrils receive strong treatment. Six 'endless knots' in larger scale give a suggestion of movement and conclude the splendid composition.

A little nineteenth-century mat (No. 12) which demands comparison with the Great North-west Persian Medallion Rugs, and with the Star Ushaks of Turkey. A deeply indented star contains very minor floral devices, purely as relief. It is enclosed within a heavy diamond area, from which springs eight units, probably shrubs or trees. All are again enclosed within a third indented star. At either end, pendant palmettes are another reminder of the sixteenth century. Spandrels are based on the arabesque that is simplified to straight lines and terminating in floral buds. Eight detached floral units, in two designs, bring much vigour to the composition.

The Turkmans of Central Asia

The richest in colour of all Turkmans is produced by the Saryk tribe. The usual Turkman red is now so deep as to assume a purplish tone, similar to that of a ripe egg plant. The octagons are here (No. 13), but this time all in straight line, no indentations. Within is an eight-sided medallion releasing four corners in contrasting colour. They each contain two figures based on the stag but now with a head and horns at both ends. As usual there is a secondary motif. This time a checkered-diamond secondary

placed between the octagon units completes the field. The border is an enclosed chain of deeply serrated palmettes of a style characteristic of Yomut rugs. A skirt appears at each end, one with octagonal rosettes, the other with small shrubs growing in opposite directions from a single root. When Turkmans choose to do so, they can execute a satisfactory composition without use of the characteristic octagonal trademark.

No. 14 is probably half of a saddle bag. It seems to be composed of nothing less than a formal garden pattern, reduced and simplified though it be. Three panels of shrubs or trees bear hanging fruit. Palmettes trefoils spring upward from the branches and bear fruit, probably the pomegranate. All are enclosed by strong borders decorated solely by the trefoils in a series, and not reciprocal. All around the field is a series of palmette trefoils, some reciprocal, some repeated. These are basically identical with those on the trees.

The Yomut tribe use only three primary units but do include small detached secondary units similar to those of the Tekkes. In addition, a slender vertical shrub pattern connects all the major units. All are carried on a field of brownish red, a field frequently characteristic of the Yomuts. In the example (No. 15) the alternating diamond-shaped units are just different enough to make an effective contrast: one relatively delicate, its neighbour bolder and simpler. A deeply serrated medallion, peculiar to Yomut work, not found elsewhere, adds still greater variety to the composition. Crossed trefoils in the centre panel are bounded entirely by similar ones in the field. A 'latch-hook' angular meander carries a palmette, also peculiar to Yomut work.

15. Carpet. Turkman, Yomut Tribe, mid-nineteenth century, 9 feet ½ inch × 6 feet 5 inches. ***Collection of Joseph V. McMullan.***

The characteristic gul (flower) of the Yomut tribe may be seen in the top and bottom of the field. This motif is again repeated on either side of the central row of medallions. Other motifs are diamond patterns.

14. Saddle Rug. Mongolia, 4 feet 8½ inches × 2 feet 2 inches. ***Collection of Joseph V. McMullan.***

Saddle rugs of Mongolia exhibit a variety of designs, some of pure geometric patterning, others of textile motifs. Among the most interesting is this piece which is derived from the tradition of animal skins used as saddle covers. Carefully rendered are tiger stripes in the field and a simple geometric border.

16. One half of a Saddle Bag. Turkman, possibly Yomut or Tekke, nineteenth century, 2 feet 3 inches × 1 foot 3 inches. ***Collection of Joseph V. McMullan.***

Three panels repeat the pattern of a schematically drawn tree-like designs more common to border designs of large Salor or Tekke rugs but also found on other woven items, i.e. tent bands and coverings. The cream ground is a departure from the more typical red of Turkman tribal weavings.

Mongolia

At one time in Western Asia the lion was prevalent, and is frequently illustrated in Persian miniatures as the honoured mantle of such great a warrior as Rustam, the hero of the National Persian Epic, the *Shah-nameh*. In the Mongol area, tiger skins were used for garments by the Shamanistic priests as well as warrior and heroes.

Illustrated here is an accurate rendering of a tiger skin (No. 16), where realism is carried out in colouration of the tiger stripes and the darker spine of the animal. The head has been omitted. In concept the rug is an inheritance from an older Shamanistic tradition.

Field design of this Mongol saddle bag has received two interpretations, both with some credibility. There is an unquestionable resemblance to the horns of a stag. If so, it could be a residual design from early Shamanistic animal worship which preceded the advent of Muhamadinism and Chinese art into the Mongol area. Another school interprets the design as the irregular limb of the hawthorn shrub, frequently seen on Chinese vases. Regardless of interpretation, the design moves outward from the centre with great vigour, in contrast to the reserve that may be seen in some other saddle pieces. A humanistic note is introduced with the use of small rosettes, some with a cruciform centre, which are scattered along the outside edge of the field. These small rosettes indicate the free imagination of the weaver and have basically nothing to do with the main design except to add beauty to the composition. The unornamented borders are handled with great skill through use of diagonal lines at the corners, giving an almost three-dimensional effect. Here we have an outline that approaches being modernistic.

A St. Jerome by Don Sebastian de Llanos y Valdes discovered in America

L. GURDUS

A PAINTING of *St. Jerome in Meditation*, attributed to Jusepe de Ribera, entered the Norfolk Museum of Arts and Sciences, Norfolk, Virginia, in 1963.[1] The tentative attribution to the head of the Spanish *tenebristi* was unconvincing. The painting was covered by a film of dirt and varnish and damaged through the neglect of deteriorating materials (No. 1). In 1964, the museum undertook the cleaning and restoration of the painting which revealed an expertly painted canvas in a satisfactory state of preservation (No. 2). Unusually gratifying was the discovery of an inscription in the lower centre of the canvas which was deciphered as the signature of the artist (No. 3). Found on the edge of the book it reads as follows:

D. Sebas/tia/n de Valdes
Faciebat Ano 16.6

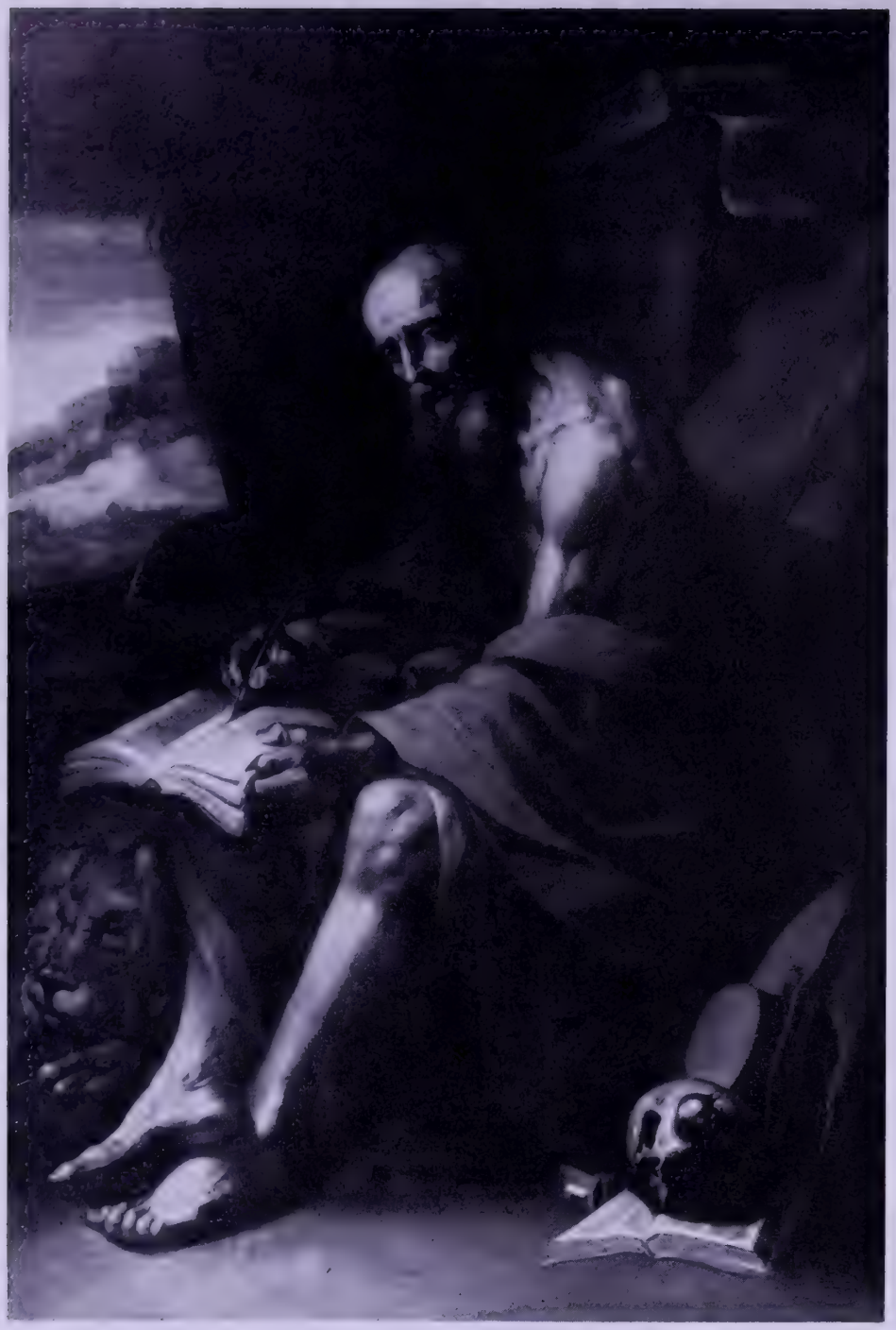
The signature proper differs from the artist's usual signature, namely: *D. Sebastian de Llano y Valdes* (No. 4). It is, however, analogous to one found in the painting of *St. Joseph*, Vando Villar Collection, Seville, where the patronymic *Llano* has also been omitted.[2] The unidentifiable third digit of the date was recognized as '7' by Señor Diego Angulo Iniguez and the entire date was reconstructed to '1676'.[3] As a result the hitherto obscure painting has been established as a signed and dated work by Don Sebastian de Llano (Llanos) y Valdes, a Spanish master of the second half of the seventeenth century.[4]

The provenance of the painting is obscure as yet. Thus far no documents of commission for the canvas have been unearthed. The question is how could a painting of such importance and size ($66\frac{3}{4}$ inches $\times$ $44\frac{1}{8}$ inches) continue completely unknown and neglected throughout the centuries? Llanos had participated in several important projects and in this connection was mentioned in the manuals and guidebooks of Seville but not at length.[5] It is an established fact, however, that his work appeared in old inventories as well as being sold under wrong attributions ranging from the Caravaggiesque to the Classical School.

The recent history of the painting is more or less clear. It evidently was not in Spain and, therefore, unknown to Señor Iniguez in 1946 when he gathered his material for the tentative catalogue of the artist's works; the same may be supposed in the case of Señor Lovillo when the latter supplemented the Llano catalogue with further examples more recently discovered.[6] The painting was, indeed, outside Spain at that time and appeared on the London art market in the early 1930s. It was subsequently brought to the States in 1939.[7]

Unfortunately, there is little documentary evidence for a detailed biography of Llanos. Palomino, the 'Spanish Vasari' gives him barely one sentence in his biography of Alonso Cano.[8] Cean Bermudez who devotes a little more attention to him traces his life to the year 1637 when he was severely injured apparently in a duel with Alonso Cano.[9] The duel was mentioned by Palomino also but completely ignored by Lazaro Diez

1. Llanos. ***St. Jerome in Meditation*** **(before restoration).** ***Norfolk Museum of Arts & Sciences.***



2. Llanos. *St. Jerome in Meditation* (after restoration). *Norfolk Museum of Arts & Sciences.*

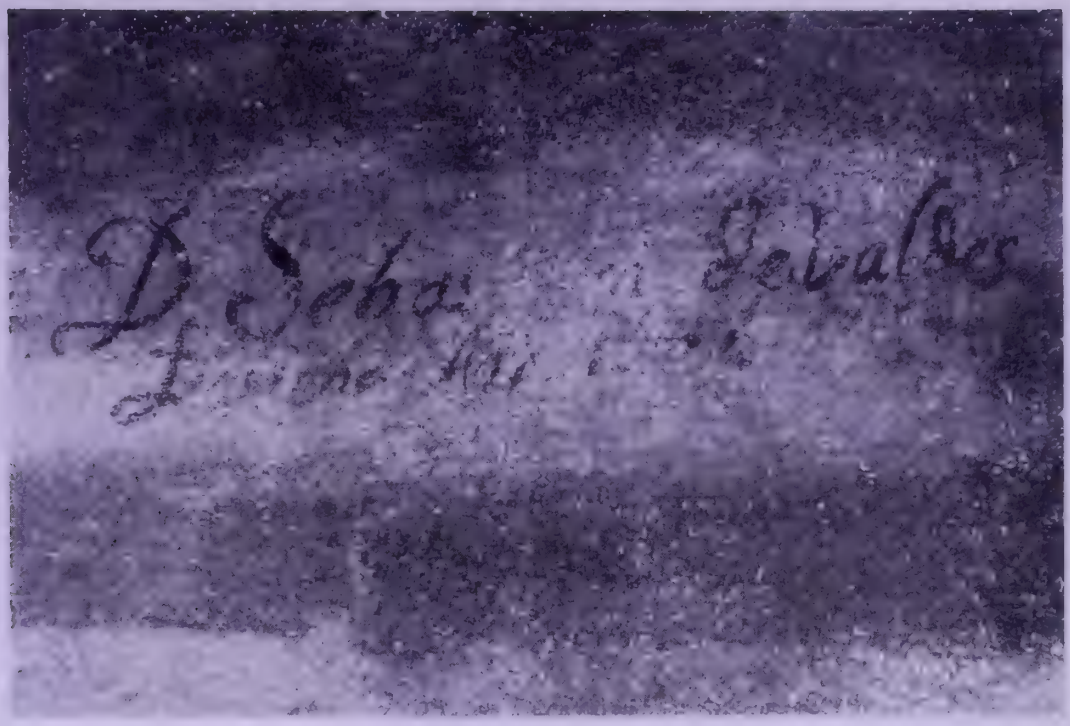
del Valle and Jusepe Martinez, Cano's contemporaries. The first credible official account of Llanos appeared in 1648 when he joined the brotherhood of the 'Congrecacion del Santisimo y Doctrina Cristiana'. A year later his name was again recorded in connection with his second marriage to Maria Pellicer.[10]

Starting with 1660, the artist was frequently mentioned in the annals of the Academy of Seville of which he was co-founder, vice-president and finally president. The last comment on him appeared there in 1673 when he actively participated in rewriting the statutes of the Academy.

Llanos had apparently spent his entire life in Seville. His master, Francisco Herrera the Elder, an admirer of the *tenebristi,* developed a startling realistic style which influenced Llanos. The latter, according to Bermudez, gained the distinction of being one of the few who were able to endure Herrera's proverbial bad temper.

The earliest known signed works by Llanos are *Mary of Egypt* and *Mary Magdalen,* 1658 (Fernando Flores Solis Collection, Seville). In both, the influence of Herrera is clearly discernible in the energetic brushwork and dramatic lighting. Similar tendencies continue to prevail in his *Santa Teresa,* 1663 (Perez Ortiz Collection, Seville) and even in his startling *Crucifixion,* 1666, for the Sacristia Major of the Cathedral of Seville (No. 5). However, in the late 1660s, Llanos, still working for the cathedral seems to undergo a change of style and develops clearly eclectic tendencies. His *Immaculate Conception,* 1665 (Marquez de Gomez de Barreda Collection, Seville) shows the influence of Murillo and his *Calling of St. Matthew* and *Jesus and*

3. **Signature of Llanos.** *Norfolk Museum of Arts & Sciences.*

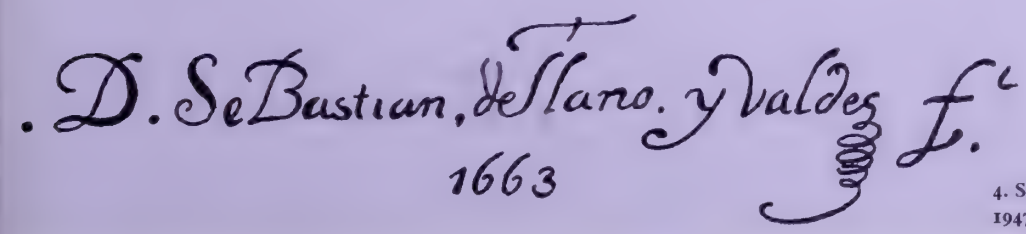


the Pharisees, 1668 (Chapel of St. Francis, Cathedral, Seville) betray an affinity to the works of Valdes Leal, also engaged in the decoration of the cathedral. Gradually, the influence of Valdes Leal apparently became so pronounced in Llanos' late works that many of them have been mistaken for those of his more famous contemporary. This was undoubtedly caused also by the proximity of their initials: 'V.L.' One such example is the decapitated *Head of St. Paul with the sword of his martyrdom,* in the Louvre (No. 6). There are similarly represented heads of other martyr saints, male and female, cited and illustrated by all writers on Juan de Valdes Leal as works by that master. However, according to Gestoso y Perez, none of these works was signed by him.[11] Since the signature on the Louvre painting appears authentic, the possibility is suggested that all the decapitated martyr saint heads, signed 'V.L.' are really the work of Llanos.[12]

Don Sebastian de Llanos y Valdes has not received his due share of attention. As an artist with a distinctive style who forms an important link in seventeenth-century Spanish painting, he deserves more recognition than the single major article which Diego Angulo Iniguez devoted to him in 1946. In that article, the author drew up a provisory catalogue of the artist's paintings which, though unavoidably incomplete, furnishes valuable information about his art. It also provides important guidelines for the tracing of Llanos' hitherto unidentified works hidden under false attributions. In fact, the author states in his introduction that his intention is not only to define Llanos' position in the art of the century but also to separate his work from that of his more famous contemporaries. Iniguez quotes twenty-three works by Llanos to which Lovillo adds another three. Both emphatically state, however, that there are still more unidentified examples of which one is the presently discussed *St. Jerome in Meditation.*

The life of St. Jerome, venerated by all Christianity was one of the subjects favoured by seventeenth-century Spain. The order of the Hieronymites (now Franciscans) was, in fact, of Spanish origin with their main shrine in Guadalupe, Estremadura. The famous Hieronymite monasteries in Spain also included the Escorial, built by Philip II, El Parral, near Segovia, and Santiponce, near Seville. Their interiors were adorned by the famous artists of the period. In 1638–1639 Zurbaran painted a cycle of 13 canvases for the Convento de los Jeronimos in Guadalupe; Valdes Leal created a cycle from the Life of St. Jerome for the Convento de los Jeronimos in Buenavista. The impact of the latter's prodigious activity in church decoration which included his famous *Temptation* and *Scourging of St. Jerome,* produced in 1657 for Santiponce, was probably not without influence on Llanos.

The principal source for the iconography of St. Jerome was *Hieronymianus* compiled in 1348 by the Bolognese Giovanni



4. **Signature of Llanos** (*Archivo Espagnol de Arte,* 1947, v.20, p.330).

5. Llanos. ***Crucifixion. Sacristia Major, Seville Cathedral. (Photograph: Mas).***

d'Andrea. He described the saint in his cell, in the desert, and as a doctor of the church. The representation of the saint in the desert became popular and was widely adopted in Spanish art.[13]

Llanos depicts the saint in the desert doing penance and translating the Holy Scriptures. The muscular body of St. Jerome is blocked out against the rocky background of the cave. He appears semi-nude, covered by a drapery and surrounded by his attributes including the tamed lion, *leo mansuetus*, actually adopted from his quasihomonyme St. Gerasime, the skull, the symbol of vanity, and the cardinal's hat recalling his past services for pope St. Damasus. The other attributes, the pebble, with which he sometimes rubs his chest in penance, the sunglass, a symbol of passing time, and the dove of divine inspiration are missing from the picture.

Llanos has taken pains to portray the saint with the greatest anatomical exactitude but he was just as concerned to bring out the spiritual content of his subject. The saint's tortured expression betrays his inner vision. His ascetic face is dominated by searching eyes marked by deep disillusionment. The emotional realism is heightened by the simplified forms, and the subdued palette with its economy in the range of pigment suggests the interest in Andalusian sculpture.[14]

There is no doubt that the scope of the painting has sent the artist to consult the works of his great contemporaries. In addition to Zurbaran's and Valdes Leal's imaginative renditions of the saint, he probably also studied Ribera's powerful representations of St. Jerome (Accademia de Bellas Artes, Seville and Mateu Collection, Perelada) which possibly gave the painting the placid note of sobriety, while the element of strength reflected the saint's burning spirituality.

Llanos' overall choice of subject matter, including a rather impressive number of martyrs' heads, clearly reveals that he was not repulsed by the melodramatic and obvious. It also points to the possibility that the artist was affected by the deep religious fervour of his era with its passion plays and dramas.[15] He was probably also familiar with seventeenth-century works on human physiognomy; these could have inspired him to determine the choice of a living model whose contribution, though real, would have been purely accidental. In any event, in the St. Jerome he created a recluse scholar whose expression reveals a deep concern with the problems of humanity.

The painting is representative of the artist's last and mature phase. His late works, so far known, are mainly martyrs' heads including the above noted *Head of St. Paul* (Louvre, Paris), the *Head of St. John the Baptist*, 1675 (Carvallo Collection, Château Villandry) and the *Head of a Bishop Saint* (Museo del Greco, Madrid). All do not suggest the artist's capacity for a major effort as revealed in our example. It seems that once more Llanos was motivated by a special urgency and the competitive spirit displayed in his impressive work for the Seville Cathedral and in his monumental figures of female saints painted in the late 1650's.

One of the possible explanations for the artist's belated interest in St. Jerome may be the accidental fire at the Hieronymite Foundation of the Escorial quoted in the annals of the period. Francisco de los Santos gave a succinct account of the fire of June 7, 1671 and the subsequent restoration for the visit of Charles II in 1676. That year, Frai Marcos de Herrera valiantly undertook to rehabilitate the Escorial with available replacements.[16]

We can readily surmise that Llanos had known about the fire and being aware of the quality of the works which previously adorned the Hieronymite Foundation, made a special effort to create a particularly impressive likeness of their patron saint. It is safe to suppose that at one time or another Llanos had visited the Monastery of the Escorial and even might have seen their painting of St. Jerome, now ascribed to Jacopo Palma but listed in old inventories as by Luca Giordano and even Herrera.[17] Our

example shares with this painting a notable similarity in the physical type of the saint and in iconography.

It is needless to go deeper into the sources of the artist's search for a suitable prototype. In any case, whatever his inspiration and motivation might have been, Llanos has certainly surpassed himself in creating a masterpiece which could have been easily ascribed to one of his more famous contemporaries. Such, indeed, was the case. Luckily the cleaning of the painting has restored yet another magnificent work of his oeuvre.

NOTES

1. Bulletin: Annual Report, Norfolk Museum of Arts and Sciences, Norfolk, Va., March, 1964, v.14, no. 1, p.(2), caption of reproduction.
2. After cleaning, in 1963, the painting was identified by Herbert P. Weissberger, Curator of the Collections at the Norfolk Museum, as a signed work by Sebastian de Llanos y Valdes (Inv. no. 63.113.1).
3. Senor Diego Angulo Iniguez, Director of the Institute Diego Velazquez, Madrid; letter to Mr. H. P. Weissberger, dated May 8, 1965.
4. The Spanish scholars adhere to *Llanos* while Harold E. Wethey quotes the artist's name as *Llano* (Thieme & Becker, *Allgemeines Lexikon der bildenden Kunstler*, 1929, v.23, p.297).
5. Jose Gestoso y Perez, *Ensayo de un diccionario de los artifices que florencieron en Sevilla desde el siglo XIII al XVIII inclusive*, Sevilla, 1899–1908, v.3 (1908), p.350–351.
6. Diego Angulo Iniguez, *Don Sebastian de Llanos y Valdes* (in *Archivo Espagnol de Arte*, 1946, v.19, p.309–318) and J. Guerrero Lovillo, *Algunas Obras Ineditas de D. Sebastian de Llanos y Valdes* (in *Archivo Espagnol de Arte*, 1947, v.20 p.329–332).
7. The painting was presented to the Museum, in 1963, by Mr. and Mrs. Jacob John Gurdus of New York City.
8. Acisclo Antonio de Castro y Velasco, *El Museo pictorico y escola optica*, Madrid, 1724, v.2, p.389.
9. Juan Agustin Cean Bermudez, *Diccionario historico de los mas illustres profesores de las bellas artes en Espana*, Madrid, 1800, v.3, p.40–41 and Cipriano Munoz y Manzano, *Adiciones*, Madrid, 1889–1894, v.2 (1889), p.340.
10. Gestoso y Perez, *Ensayo*, op. cit., v.2 (1900), p.56–57.
11. Gestoso y Perez, *Juan de Valdes Leal*, 1916, p.207.
12. Mrs. Daphne Hoffman Mebane, Frick Art Reference Library, New York, May, 1957.
13. Louis Reau, *Iconographie de l'Art Chrétien*, Presses Universitaires de France, 1958, p.740, ff.
14. G. Pillement & N. Daniloff, *La Sculpture Baroque Espagnole*, Paris, *c.* 1945, pl.19 (*St. Jerome*, by Pietro Torrigiani, Museum, Seville).
15. The seventeenth century came to be known in Spain as the Golden Age because of the quality of much of its art and literature. The latter included a multitude of dramas and religious plays by outstanding playwrights like Lope de Vega Carpio, Tirso de Molina, Guillen de Castro y Bellvis, Juan Ruiz de Alarcon and Calderón de la Barca, the last and probably the best dramatist of the period in his finest works, the *autos sacramentales* (one-act religious plays).
16. Francesco de los Santos, *Descripcion del Monasterio de San Lorenzo del Escorial*, 1760.
17. Alfonso Emilio Perez Sanchez, *Pintura Italiana del s. XVII en Espana*, Madrid, 1965, p.564, pl.244.

6. Llanos. *Head of St. Paul. Paris, Louvre. (Photograph: Arts Grafiques).*

The American way with art

JOSEPH T. BUTLER, American Editor of *The Connoisseur*

The University Hospital Antiques Show

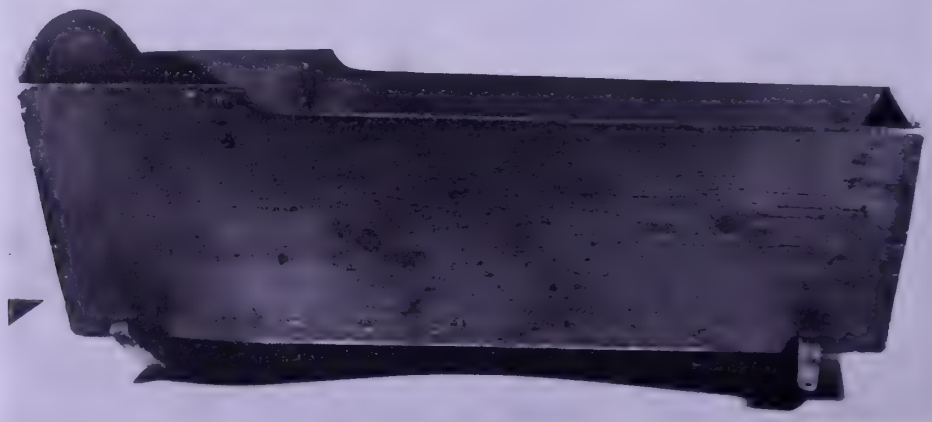
THE TWELFTH annual antiques show for the benefit of the Hospital of the University of Pennsylvania will be held at the 103rd Engineers Armory, 33rd Street, just north of Market, from April 10th through the 14th. This is truly one of the finest shows held in this country and many of the best dealers come from across the nation to show their most important pieces.

One of the special characteristics of this show is the inclusion of a loan exhibition which relates to the history of Pennsylvania and often to Philadelphia in particular. This year is no exception with the presentation of a show of the personal possessions of William Penn and his family. Entitled 'A Tribute to William Penn 1644–1718,' the show includes furniture, portraits and engravings, documents, letters, manuscripts and personal effects. Penn lived in both England and America but only objects associated with his latter residence will be included.

Penn had been highly successful in establishing his Quaker colony and Philadelphia as 'The City of Brotherly Love' when he returned to England in 1701. He planned to return to America and to make it his home but this did not happen. These important bits of memorabilia relating to Penn's American period have been lent to the special exhibition from a number of institutions as well as private collections. Some of the former are The Historical Society of Pennsylvania, Library Company of Philadelphia, Penn Mutual Life Insurance Company, American Philosophical Society, Philadelphia Society for the Preservation of Landmarks, William Penn Charter School and The Episcopal Academy.

In addition to this splendid loan exhibition, the visitor will have the opportunity to see and purchase the wares of over 50 well-known antique dealers from the United States and England. A few of those represented are Kennedy Galleries, Inc.; Ginsburg and Levy, Inc.; Mallett of London; Philip Suval; Israel Sack, Inc.; and Stair and Company. In all, this show is well worth a special visit to Philadelphia.

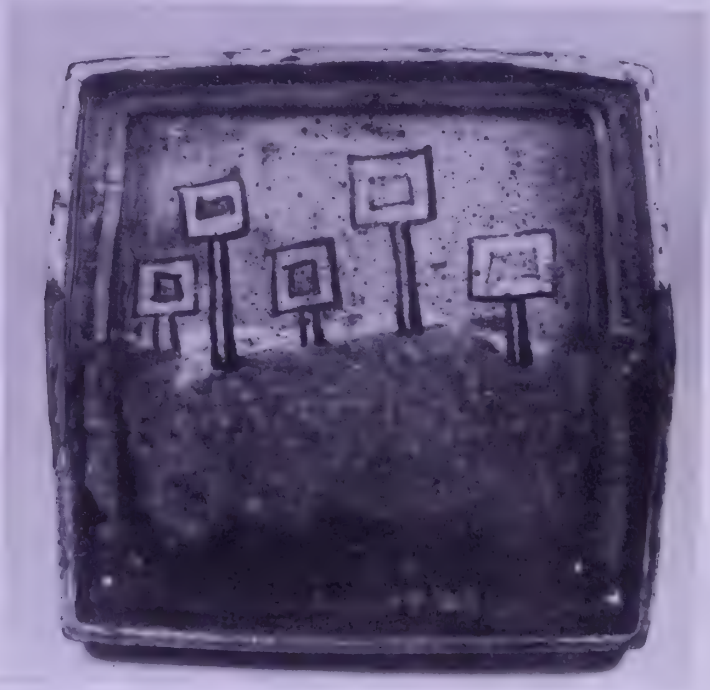
1. **Francis Place.** ***William Penn and Hannah Gallowhill Penn*, coloured chalk on paper.** ***The Historical Society of Pennsylvania.***



2. ***William Penn's Cradle.*** **It was owned by Mary, daughter of John Satcher, William Penn's steward at Pennsbury, who married Mahlon Kirkride in 1724.** ***The Historical Society of Pennsylvania.***

3. *Tall-Necked Jar.* Nara Period, 7th-8th century, pottery, Sue ware. *Tokyo National Museum.*

4. *Square Bowl.* Momoyama Period, 17th century, pottery, Oribe ware. *Japanese Private Collection.*



Ceramic Art of Japan

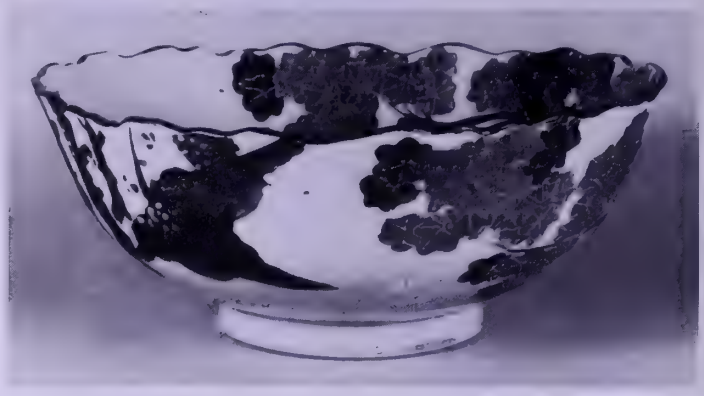
THE SUB-TITLE of this show is 'One Hundred Masterpieces from Japanese Collections.' It was organized by the Seattle Art Museum (Washington) as the major exhibition for its 40th anniversary celebration year (1972), in conjunction with the Bunka-cho (Japanese Government Agency for Cultural Affairs). The 100 examples are drawn from Japanese museums and private collections and range from pre-historic Jomon pottery to the elegant works of the Kyoto artist-potters of the early 19th century. Many of the objects have not been seen previously outside Japan and, indeed, many from private collections are seen publicly for the first time anywhere.

This show is the result of three years of preparation chiefly by Henry Trubner, Curator of Asiatic Art at Seattle, and it was he who wrote the truly splendid catalogue. Its full page plates, with an abundance of colour, will be a welcome addition to any library concerned with Oriental Art. In addition to the important show and catalogue, a symposium was held at the Seattle Museum in September, 1972 which

5. *Incense Burner.* Edo Period, late 17th-early 18th century, porcelain, Nabeshima ware. *Japanese Private Collection.*

6. *Ewer with Lion and Peony Design.* **Edo Period, 17th century, porcelain, Ko Kutani.** *The Eisei Bunko Foundation.*

7. *Bowl with Maple and Cherry Blossom Design,* **by Ninami Dohachi (1783–1855). Edo period, 19th century, pottery, enamelled decoration.** *The Hakone Art Museum.*



brought together authorities on Japanese ceramics from around the world. It is hoped that the results of this symposium will be published in the future.

The exhibition is heavily weighted in the direction of pottery rather than porcelain. This, of course, reflects the Japanese preference for the language of the material itself over the imposition of man's decorative vocabulary. In the West, we are generally more familiar with Japanese porcelain as it has been exported in great quantity. Therefore, this exhibition presents a rare opportunity to view the very best Japanese pottery, much of which is in private collections, along with some masterpieces of porcelain.

After its Seattle showing, the exhibition was seen at the William Rockhill Nelson Gallery of Art-Atkins Museum of Fine Arts (Kansas City, Missouri), Asia House Gallery (New York city) and it can be seen until May 13 at the Los Angeles County Museum of Art (California). This writer saw the exhibition at its New York showing. Because of the limited gallery space at Asia House, the exhibition was divided into two parts with a roughly chronological separation. Part I extended from pre-historic times until the 17th century and included only pottery, while Part II contained pottery and porcelain and concentrated on the later wares. The Asia House showing was magnificently stark so that each piece seemed to come alive in the lighting which was so skilfully handled.

Particularly moving to this writer, whose personal preference happens to lie in the field of Japanese porcelain, were the highly refined tea ceremony wares. These exquisite objects, often given highly poetic individual names, seemed to dominate the aesthetic of the show. One can appreciate the subtlety and nuance of the tea ceremony simply by viewing these exquisite objects. Surely this wonderful exhibition should do much to heighten American appreciation of Japanese ceramics.

Two Aspects of American Naval History

RECENTLY, two books have appeared which deal with aspects of American naval history which have previously been relegated to obscure articles and footnotes. One of these deals with the art of the sailors themselves. It is written by E. Norman Flayderman, one of the foremost collectors and authorities on nautical and military objects, and is entitled *Scrimshaw and Scrimshanders, Whales and Whalemen* (N. Flayderman & Co., Inc., New Milford, Connecticut, $19.95). Mr. Flayderman's exten-

8. *American Bannister Back Chair, c.* 1700 **and** *Bentwood Chair, c.* 1900 **from Josef Hoffmann's Vienna Workshop.** *Museum of Art, Rhode Island School of Design.*

9. *American Windsor Chair, c. 1770* and *Chinese Lohan Chair, 18th century. Museum of Art, Rhode Island School of Design.*

sive collection of Scrimshaw (a word loosely used to describe whale's teeth which have been decoratively carved or converted into useful objects) forms the basis for this highly definitive work. In addition, the author illustrates most of the important documented examples from museum collections and furnishes much new information on the entire field. Mr. Flayderman does not limit himself to scrimshaw but rather expands the work to include sailor's sewing and embroidery, straw work, shell work and baskets. Of great interest is the concentration on the sailor's daily life and the role which these arts played in it. This is a book which anyone interested in the sea or in folk art in general should see.

The other work is Carl L. Crossman's *The China Trade, Export Paintings, Furniture, Silver and Other Objects* (The Pyne Press, Princeton, New Jersey, $25.00). Mr. Crossman is also a collector of the material about which he so carefully writes. Beginning with biographical material about the Americans who were intimately connected with the China trade, the author discusses each of the categories of objects made in China for the western market, with the exception of porcelain as much has been written about this in the past. Of particular interest to this writer is the section dealing with export furniture. It is only in recent years that new material has come to light on this furniture, much of which was thought previously to have been of native American manufacture. The book is particularly

10. **Variyan Boghosian.** *Grey Day Study*, **wood construction, 1966.** *Cordier and Ekstrom, New York.*

11. *Pair of Figurated Staffs for the Cult of the Earth.* **Yoruba, Nigeria, brass.** *Mr. and Mrs. Raymond D. Nasher.*

12. *Divination Bowl.* **attributed to Areogun of Osillorin (*c.* 1880-1954), Yoruba, Nigeria, wood.** *Mr. and Mrs. Dan C. Williams.*

13. *Helmet Mask.* **Bassa, Liberia, wood, paint, aluminium fibre.** *Mr. and Mrs. James A. Ledbetter.*

rich in Chinese drawings and paintings which show craftsmen at work in their shops. This book beautifully rounds-out the picture of Chinese-made items for the American market. The book is both beautiful and highly informative.

Nineteenth-Century Drawings and Watercolours

UNTIL April 10, a fascinating group of 35 nineteenth-century drawings and watercolours can be seen at Shepherd Gallery, 21 East 84th Street, New York City. Both British and Continental masters and near masters are included. Particularly important are Ingres' *Portrait of Madame Haudebourt-Lescot*, Lawrence's *Portrait of Fanny Kemble*, Romney's *Figure from Ossian*, Turner's *St. Agatha's Abbey*, Delacroix's *Portrait of Madame Cave* and Bonheur's *The Horse Fair*. Also included are works by Millet, Lear, Constable, Isabey, Corot, and Gavaine, to enumerate a few. The Shepherd Gallery has become particularly well-known for its drawing shows.

Sixteen Chairs

SIXTEEN Chairs – including American, European and Oriental examples – were recently shown at the Museum of Art, Rhode Island School of Design (Providence). The exhibition was conceived as an experiment in interpretative display and showed innovative chairs. The *Sixteen Chairs* were arranged according to such concepts as similarites of design, purpose, technique and use of ornamentation. The exhibits were accompanied by explanatory texts and diagrams which gave basic information and encouraged the viewer to visually explore the exhibit at length.

The earliest chair form represented in the show was the Greek *klismos*, illustrated in a fifth century B.C. vase painting. A nineteenth-century American adaptation of the *klismos* traces the durability of this classic design. Elements of design in chairs are illustrated by such unrelated pieces as an eighteenth-century Chinese armchair and a 1948 Eames dining chair, among others. Examples of special uses of chairs include a Windsor writing chair and a French sedan chair. Decorative extravaganza was shown in diverse ways by a bamboo armchair, a Chippendale side chair and an Art Nouveau dressing table chair made by Gorham Co. Finally, a Lucas Samaras 'Chair Transformation' brings the chair to the level of art object in which practical function is eliminated completely. With two exceptions, the chairs in the exhibition were from the Museum's collection. Some were taken from storage, to be exhibited for the first time in many years.

After Surrealism: Metaphors and Similies

THE JOHN and Mable Ringling Museum of Art (Sarasota, Florida) recently held an important loan show which surveyed the tradition of Surrealism as it has been transferred into the 1970s. It was organized by Leslie Judd

Ahlander, Ringling director of education, who also wrote the exhibition catalogue. The 51 works of art in the exhibition comprise 21 paintings, 12 collages, 14 sculptures, two prints, one banner and one drawing by 19 artists who have drawn on Surreal imagery in creating new art forms. Of these artists, five are German, one is Austrian, one Haitian, one Chilean and 11 are American, living either in Europe or in the three major areas of the United States where this kind of art is prevalent: New York, Chicago and California.

'The exhibition is designed to show the creative endeavours of artists both in Europe and the United States whose work has grown out of Surrealist roots, thus bringing up to date the story of Surrealism, one of the most important art movements of this century,' Mrs. Ahlander said.

Artists represented were Mary Bauermeister, Varujan Boghosian, Suzi Gablik, Gregory Gillespie, Nancy Grossman, Friedrich Hundertwasser, Konrad Klapheck, Richard Lindner, Robert Lostutter, Edward Ruscha, William Schwedler, Paul Steinberg, Paul Suttman, Herve Telemaque, Raul Valdivieso, H. C. Westermann, William Wiley, Lambert Wintersberger and Paul Wunderlich.

African Art from Dallas Collections

THE DALLAS Museum of Fine Arts held an exhibition of *African Art from Dallas Collections*, a grouping of more than 300 objects, almost wholly unpublished and unseen outside their private collection. They ranged widely through the variety of scale, medium and form which is found in the traditional art of West and Central Africa; seen for the first time were a number of extremely rare objects. The exhibition was selected and assembled by John Lunsford, Curator, DMFA, from eighteen Dallas collections.

Four general groupings were included – metal pieces used for adornment, amulets and power; figures; instruments of magic, status and control; and mask and dance objects for transformation, discipline and theatre. The first group is governed by medium and size, the second by subject matter, and the last two by function. Within these groupings the conventional tribal arrangement from West to East was generally followed. An excellent comprehensive and fully illustrated catalogue follows the arrangement of the exhibition.

Although wood is the medium most frequently employed by the African sculptor, a variety of other media are often added, such as metal, beads, feathers, fabrics and fibres. Examples of these ritual and aesthetic combinations will be represented in the exhibition.

A less frequently seen aspect of African art included is the small object in brass and bronze. Most of these are cast by the lost wax process, and served such varied uses as ritual power embodiments, weights and standards for commercial exchange and personal adornment.

14. ***Dance Headdress.*** **Ibo, Nigeria, wood, with traces of paint.** ***Mr. Bernard Brister.***

15. ***Mask.*** **Chokwe, Congo, wood, paint, fibre, cloth, hide, metal, teeth.** ***Mr. and Mrs. George Perutz.***

Books Reviewed

JEWELS IN SPAIN *1500–1800.* By Priscilla E. Muller. (London: Lund Humphries; New York: The Hispanic Society of America. $29.00).

THE STANDARD works on European jewellery – those, for example, by Joan Evans, Erich Steingräber and Clifford Smith – give little prominence to the jewellery of the Peninsula. The solitary non-Spanish study of the goldsmith's art in Spain, Davillier's *L'orféverie en Espagne*, is basically a history of metalwork. Strange when one considers all the stories of Spanish treasure trove and examines the magnificent portraits of Spanish nobility. Dr. Muller's book, which concentrates on personal jewellery *in* as well as *of* Spain, thus inevitably offers much new information and interest to the study of jewellery. She has chosen the three great centuries of the jeweller's craft beginning at the time when the country was united by the Catholic sovereigns of Ferdinand and Isabella. Throughout the sixteenth century Spanish artists and artisans were stimulated by a variety of cultures. Many court jewellers looked to German, Dutch and French pattern books for traditional designs, others sought their inspiration in the new techniques of the Italian Renaissance lapidaries and goldsmiths; Moorish traditions were still prevalent in the South; from Portugal came the exotic wares of India and, perhaps more important, there arrived from the New World not only bullion and fine gems but examples of strange and exciting jewellery. While it cannot be said that a particular Spanish style evolved – jewellery retained an international character for many years – at least the Spanish jewellery trade was encouraged to expand and to seek proper recognition.

In 1552 Charles V gave royal blessing to the goldsmiths and silversmiths by granting them the status of *artifices* or artist craftsmen. Each centre of manufacture had its guild or *gremio* which laid down strict ordinances to ensure a high standard of workmanship. As in other countries the apprentice had to submit a test piece, often, as in Barcelona, executed from a drawing of his own design. These surviving *maestria* drawings, most of which are signed and dated and compare favourably with those of the recognised masters like Hans Collaert and Virgil Solis, afford a unique record of Spanish jewellery design. The most complete series, the Barcelona *Llibres de Passanties*, begins around 1500 and ends early in the nineteenth century. It is from this group of volumes that the author has drawn extensively to provide a succession of designs which can be readily compared with actual specimens of jewellery or with pieces depicted in contemporary portraiture, all well reproduced in colour and black-and-white. A pendant drawing of 1612 by Ramon Carlo, so similar in construction to the sixteenth-century enamelled gold cross in the Walters Art Gallery, Baltimore and to that worn by Maria of Austria in Antonio Moro's painting of 1551 in the Prado, Madrid, shows how traditional many designs became. Religious jewels – crosses, rosaries, reliquaries, miniature holy water containers, etc. – were a predominant feature of this period. At the beginning of the seventeenth century there was a preoccupation with pendants of animals, fishes, birds and mythological creatures. Here again Dr. Muller offers a most rewarding series of comparisons between Spanish drawing and jewel. Good examples are the lion pendant design by Narçis Amat (1605) compared with the lion jewel in the Museo Nazionale, Florence: the spaniel pendant design of Gabriel Ramon (1603) with the spaniel jewels in the Victoria and Albert Museum and the Hon. Gavin Astor collections. And so we follow the changes of fashion and the fortunes of the Spanish jewellers and their patrons through the 17th and 18th centuries.

But it would be wrong to assume that the author relies on visual sources only. She gives a very full historical and technical background to the illustrations. The economic ups and downs of the country often leading to restrictions on the wearing of certain types of jewellery, the extravaganza of court dress and its accompanying jewellery, the cult of giant gems such as the hair amethyst sent by Charles II to Leopold I in Vienna and the great historical pearl, La Peregrina, the lore of such curiosa as bezoars and marten heads – all are explained in great detail. Every page bears its quota of references, notes and technical asides and this invaluable caucus of information is supported by an extensive bibliography and index. It is, of course, always possible to find some point of disagreement with an author – it seems strange for instance that the art of *verre églomisée* has merited so little attention – but this in no way detracts from the merit of this outstanding work. Rarely has a book on jewellery been so intelligently written and so beautifully illustrated. —HOWARD L. BLACKMORE.

CHATS ON OLD PEWTER: By H. L. J. Massé. (London: Constable; New York: Dover Publications. £1.50). **ANTIQUE PEWTER OF THE BRITISH ISLES:** By R. F. Michaelis (London: Constable; New York: Dover Publications. £1.25).

IN THE absence of any new works on pewter the reappearance of these two books is most welcome. Both are short introductory volumes intended primarily for the aspiring collector. Massé's book is the older, first published in 1911, but it has been considerably altered for the new edition. The list of pewterers has been completely revised by Mr. Michaelis and provides the only published supplement to H. H. Cotterell *Old Pewter, It's Makers And Marks* (Batsford, 1929), thus fulfilling a considerable need. New chapters on American pewter have been added by H. J. Kauffman, providing the most basic of guides to this interesting subject, sufficient to interest the untutored Englishman, but too brief to satisfy the eager American. Despite the revisions, Massé's very readable style has happily been retained. It is inevitable that the book's age should be apparent at times, but in general it remains scholarly and accurate despite an uncharacteristic lapse concerning silver flagons, which were certainly made and used for sacramental purposes before 1602, the rather arbitrary date given.

Antique Pewter of the British Isles, first published in 1955, follows a similar pattern to the earlier work, the chapters on collecting, history, church pewter, decoration and makers' marks covering much the same ground in each: but the newer work is everywhere superior because of the depth of the author's scholarship. Mr. Michaelis has the ability to illuminate and enliven his text with apt quotations from original sources. His brevity enables him in a shorter book to devote far more space than Massé to the changing styles of pewter ware – perhaps the most important duty of any introductory work. The result is still one of the best introductions to the study of pewter yet produced. But both Massé and Mr. Michaelis concentrate too exclusively on early pewter for today's new collector who, unless very wealthy, must concentrate on later wares and especially those of the nineteenth century. Both books were produced at a time when later pewter was thought to be unworthy of the serious collector, and thus avoid any but a cursory mention of such thorny problems as the relationship between pewter and Britannia metal. There is certainly room for a modern work of scholarship on pewter. In the first edition of *Antique Pewter* Mr. Michaelis observed that it was over a quarter of a century since the publication of the last major treatise on this subject. Twenty-five have now stretched to over forty years which surely seems too long.—G. M. WILSON.

DAVID: BRUTUS: By Robert L. Herbert. (London: Allen Lane/The Penguin Press. £2.25).

BAUDELAIRE saw Constantin Guys as 'The Painter of Modern Life'. The same epithet applies to David between 1785-93, when he painted a series of great 'republican' pictures. It seems paradoxical to apply Baudelaire's phrase to Roman scenes, but it is justified, in view of their contemporary reception. *Brutus*, exhibited in 1789, is the temporal centre of the series, and a study of why the subject was chosen, its contemporary relevance, and how it became indicative of vital issues, is commendable. This book, which assembles a great deal of information, will be a standard text for some time.

This is unfortunate. Although the book usually stands nice historical inspection, larger issues are either treated summarily, or ignored. Much is made of the cult of Voltaire, and the revival of his *Brutus* in 1789. This does illustrate one aspect of the Brutus-cult, and the detailed description of the translation of Voltaire's remains to the Panthéon sidelights the context in which David's martyrs, *Le Pelletier* and *Marat* were painted. This information is useful, but neither important conclusions, not any sense of historical perspective, emerge from the factual swamp. Voltaire's influence was not sudden; as Professor Herbert implies. It had been strong since 1735. What *was* new was his emotional espousal by the *people*; which point is not made. Anyway, the performance of *Brutus*, was not *that* exceptional. It was performed in 1786, and *Les Horaces* had been inspired by Corneille's play. 'Roman' plays were not unusual, they were in the French classical tradition. Furthermore, Voltaire (like Le Pelletier, and Marat), was a martyr to the rationalist faith, evolved to replace Christianity, which was discredited by the Revolution. This is crucial, and is hardly mentioned. David's paintings are so significant through the metaphysical status afforded to theatrical scenes; which is unrecognised, but neither is David's addiction to the theatre. *Brutus* is the last act of the *Drame Bourgeois* begun with *Les Horaces*. It illustrates the consequences of the Oath. It is a theatrical scene: hence its easy adaptation as a theatrical *tableau*. It descends directly from Greuze's version of the same plot, *Severus rebuking Caracalla*, and illustrates the stoic republicanism advocated by Diderot from the 1750s. Neither Diderot nor Greuze are mentioned in the book.

This tends to devalue the crucial first chapter, where the painting is analysed. Professor Herbert sees the composition as relying on Giotto, rather than being from Greuze out of Poussin. 'Separate' events occur on the same canvas (as with *Les Horaces*). This is credited to Giotto. We read on page 40: 'it is a great leap back to Giotto, admittedly', and we might add, a waste of effort. This is the silliest of many doubtful points thrown up in the explanation of the composition. After a detailed examination, the sewing-basket on the table is read as a compositional link. Its symbolic evocation of a recently-lost bourgeois harmony is glanced at in passing. Then, when a good point *is* made, no real conclusion is drawn from it. To recognise the evolution of Brutus' pose from 'Philosopher' statues, and Michelangelo's *Isiah* is excellent. But the conclusion that Brutus is therefore an archetypal hero, the 'Thinker', an intermediary between Rome and Rodin, is avoided. It would have illustrated another 'unmade point'; the function of the painting as theatrical still-life.

Still, there is some grain among the chaff, despite its being necessary to battle through Professor Herbert's adjectivally constipated 'appreciation. (What, pray, is 'tensile vision' [p. 38]?). Perhaps the book fails because the wrong painting was chosen. *Les Horaces* would have been more appropriate and would have yielded more. It is unfortunate not to be able to recommend the book, for it is very obviously the fruit of a great deal of research.

—M. ROSENTHAL.

Adrian Bury. *Richmond Park*. Mr. Bury illustrates, step by step, the techniques and methods of working in watercolour in Michael Pope's **Introducing Watercolour Painting**, published by B. T. Batsford, London, at £1.90. The book, consisting of 96 pages with 139 illustrations and 4 colour plates, includes such information as watercolour paints available, paper and equipment.

THE LIFE AND TIMES OF THE NEW YORK SCHOOL: By Dore Ashton. (Bath: Adams and Dart. £3.50).

THE LABEL 'The New York School' has come to be accepted for the activity generated between the early 1940s and the late fifties by a group of painters working in Manhattan linked in a spirit of common purpose that could be described as self-identification freed from European traditions in art. Prominent among them were Arshile Gorky, Willem de Kooning, Robert Motherwell, Mark Rothko, Clyfford Still and Ad Reinhardt. Dore Ashton, well-known as an art historian and a trenchant critic of contemporary art, explains that her book was conceived to provide the answer to the question: Why did painting take such a long time to make its force known to American culture? New York was a key centre in the process of the conversion. One event of significance was the Depression that paradoxically produced a sense of community among artists when they were employed under the Works Progress Administration – nearly all of the later abstract expressionist painters of New York were involved in it. World War II had a further catalytic effect. Artists had fled from Europe to the United States bringing with them unfamiliar ideas and examples. Cultural isolation also meant that art was increasingly important not only to the *cognoscenti* but to a wider public than before. The author's understanding of the attitudes of artists in American society is sympathetic and intimate. Outstanding was the strong feeling of independence in the men who formed the vanguard of the movement that produced far-reaching reassessments in the Old World after 'The New American Painting' show had toured European capitals in 1958–9.

In the chapter on Abstract Expressionism the description of the breakthrough heralded by Jackson Pollock's first one-man show at Peggy Guggenheim's New York gallery in 1943 is revealing not only for its analysis of the factors that almost inevitably presaged success but for its shrewd comment on the ambivalent reactions of the artist. The roles of the museum directors, art critics and most of all the dealers were becoming more powerful in achieving commercial success for painters and Miss Ashton has a fine capacity for evoking the character and influence of the 'kingmakers': critics Clement Greenberg and Harold Rosenberg and dealers and museum directors such as Betty Parsons, Charles Egan and Alfred H. Barr. How autonomous the artist can remain in a civilisation that employs technological marketing devices to disseminate his message is doubtful, thinks the author. In this discerning history of a brief but vital movement in modern art, the romantic myth of the artist disaffiliated from a society whose values he rejects is examined with exceptional clarity, brilliantly focussing on the mood and personalities of the scene. From several viewpoints – aesthetic, philosophical and sociological and especially in its warmly human biographies of the New York artists this is essential and always stimulating reading.

—G. S. WHITTET.

CATALOGUE OF THE BAUR COLLECTION, GENEVA: CHINESE CERAMICS. Volume 3: Monochrome-Glazed Porcelains of the Ch'ing Dynasty: By John Ayers. Limited edition. (London: Kegan Paul, French, Trubner. £22.00).

THIS, the third volume of the Catalogue of the Baur Collection, Geneva, covers the monochrome-glazed porcelains of the Ch'ing dynasty. The format of this volume is uniform with the first two volumes. There is a short introduction, both in English and French, followed by catalogue entries for each piece, everyone of which is illustrated, many in colour.

The vessels are arranged in three groups according to the type of glaze whether high fired, medium temperature or low temperature. Within each of these groups entries are arranged by colour rather than in any sequence of chronological development. This is an eminently satisfactory way of arranging this material in which the Baur Collection is so very rich. Each entry has a brief description and where necessary this is expanded by notes referring to similar pieces in other collections. Where appropriate further information of particular interest is included. Short descriptions etc. are also given in French.

The difficulty of photographing some of the finely engraved decoration often found on Ch'ing monochromes has been admirably overcome by the use of printed transparent traces. The colour plates are especially good, notably the 'peachbloom' series. Also particularly impressive is the 'Peach Shaped Brush Washer', A339, with its Ju type glaze and the group of vessels imitating Sung Kuan wares, e.g. A345 and A346, where the colour rendering of the glazes is excellent.

Unfortunately the black and white illustrations of the marks on the bases vary in quality, and are not always easy to study. Furthermore, although a series of 'peachbloom' reign marks are illustrated together, no attempt has been made either to collate or compare in general the variations in calligraphy in relation to dating and attribution, or to present any ideas or conclusions in this connection, however tentative. Ch'ing monochromes are far from easy to date and much work still remains to be done. Recent research in America suggests that fine Ch'ing porcelains continued to be made throughout the 19th and into the 20th century, notably the 'Palace' wares. Consequently we must be careful not to be misled, when dating 'Imperial' wares, by the loss in quality of some export wares made for the western market over this period. It is only during the present century that the 'Palace' wares have become known in the west. Sir Harry Garner in his *Oriental Blue and White* has already made a start on the study of calligraphy in relation to dating and attribution. Few collections present such an opportunity for expanding and developing such a study.

This is a beautifully produced addition to the series of Catalogues of the Baur Collection. It is well laid out with a fine type face, good margins and splendid illustrations both in black and white and colour. It is a worthy tribute to Alfred Baur, a most discerning collector.

—BEN NEAVE-HILL.

THE GRAPHIC WORKS OF THE IMPRESSIONISTS. MANET, PISSARRO, RENOIR, CÉZANNE, SISLEY: Introduction by Jean Laymarie; Catalogue by Michel Melot. (London: Thames and Hudson. £8.00).

THAMES AND HUDSON have already given us the complete graphic works of Goya, Hogarth, Rembrandt, Toulouse-Lautrec and, in one volume, Bruegel and Lucas van Leyden. All these are well acknowledged masters in the field. By contrast, the Impressionists are not best known for their graphic work and their prints have not become precious collector's items. In this new volume, certain names are absent: Degas, presumably because a single volume is intended on his graphic output, Monet, *the* arch-Impressionist, for the simple reason that he never produced a single print. So we have Manet, Pissarro, Renoir, Cézanne and Sisley. The last three largely used printmaking as a reproductive medium; none brought any technical expertise or pronounced experimental curiosity to the task. Manet, too, often used etching as a means of reproducing many of his early paintings, and he cannot be said to have greatly extended the technical expressiveness of the medium. Pissarro was the most tenacious printmaker, and the most willing to try out new methods. His was a homespun production, with none of the professional polish and published editions of his confreres. It is right that in his introductory essay, Jean Leymarie should concentrate on Manet and Pissarro, giving a sound and full account of each artist's development. He doesn't omit to mention the important parts played by Cadart and Delâtre, by Baudelaire and Gautier, by Bracquemond and Lepic, in making print-making not merely a respectable activity, but one where ingenuity and originality had their part to play.

The illustrations are adequate, often reproduced as actual size, but sometimes disconcerting in the blown-up details. The comments on them by Michel Melot, are contained in an unfolding flap at the back of the book, a somewhat irritating device to use. More serious in a publication of this ambitious scope is the failure to provide any indication of the number of states that each print may have gone through. Otherwise, this volume usefully assembles for the first time the complete graphic output of five Impressionist artists.—RONALD PICKVANCE.

BOOK PRODUCTION NOTES

Engraved Bookplates: By Mark Severin and Anthony Reid (Private Libraries Association, 41 Cuckoo Hill Road, Pinner, Middlesex, £6.00, U.S.A. $17.00) deals with European Ex Libris between 1950 and 1970. It is profusely illustrated with excellent reproductions of over 500 bookplates by some of the finest engravers and designers in Europe.

There are well-conceived chapters on commissioning a bookplate and on collecting bookplates, and a Gazetteer and Index actually provides the present address of nearly all the artists represented, and many others whose work is not illustrated.

The book has been beautifully and ingeniously designed by David Chambers in a page size of 10¾ in. x 7⅛ in., and it is a pleasure to record that the machining, in offset-litho, by Mackays of Chatham, is outstanding: the fine line and dense blacks could hardly have been improved by the original engravers on their own hand-presses. The book is a collector's piece in its own right.

Sir Geoffrey Keynes

Book-collectors will want *To Geoffrey Keynes*, a collection of articles contributed to *The Book Collector* to commemorate his eighty-fifth birthday, and published in paperback at £2.50, U.S.A. $7.00, by The Book Collector at 58 Frith Street, London W.1.

The twelve contributors, all distinguished, include Sir Francis Meynell, A. N. L. Munby, John Sparrow and David Piper. Most of the articles are illustrated in line and half-tone. Iain Bain contributes a fascinating article on his discoveries of original drawings by Bewick for wood-engravings, and shows several comparisons, including the 'Pigsty Privy' (of which the offending portion was blacked out, probably by Bewick himself, in later copies of the first edition of *Land Birds*). The rich variety of the contents are, of course, a tribute to the variety of Geoffrey Keynes' fantastic achievements in life and bibliography: a welcome inclusion is the brilliant account, by David Garnett, of a surgical operation by Keynes which Garnett was smuggled in to watch, in the course of what had started as an evening talking about books.

The Great Fournier

Pierre Simon Fournier (1712-1768) is the subject of the first title in a promising new series, 'Ars Typographica', edited by James Moran and published by Frederick Muller. *Fournier, the Compleat Typographer*, by Allen Hutt, R.D.I., (£4.50), consists of 104 pages, 9¼ in x 7¾ in., printed letterpress by Mackays of Chatham and profusely illustrated by line block.

Fournier, author of the famous *Manuel Typographique*, was a master of all the arts of printing, and one of the greatest type designers and punch cutters who ever lived. His life and achievements are brilliantly and wittily described by Allen Hutt, down to the extraordinary episode, only recently brought to light, of the revival of Fournier's type for the Monotype Corporation by Stanley Morison in the 1920's. Two alternative cuttings were made, and in Morison's absence abroad, the less good version was chosen (it seems, in defiance of Morison), the series 185 we have used as 'Fournier' ever since. The better version, known as 'Barbon', series 178, (used at the time for the last three volumes of *The Fleuron*) has been available in a complete range of sizes only from 1967 – and is used for this book. —RUARI MCLEAN.

THE MEDIAEVAL ARCHITECT: By John Harvey. (London: Wayland Publishers. £6.00).

THERE CAN be few lovers of mediaeval architecture who now require any introduction to Mr. Harvey, for it may be doubted whether anyone alive has contributed so much to our knowledge and enjoyment of it. His latest book on the subject, 'meant mainly for those interested in historical architecture, rather than for specialist scholars', seems to me masterly. Mr. Harvey is now, after thirty years of reading, looking and writing, so completely at home in the Middle Ages that one feels that he is on first-name terms with many of its leading people. He can even tell us who was dining at high table in New College, Oxford, on March 25, 1389: is it, one wonders, because he too was of the company? The diners that evening included 'the triumvirate of the King's architects', Henry Yeveley (elsewhere he explains why he now prefers this spelling to the D.N.B's 'Yevele', which he followed for his first book in 1944) and William Wynford, the master masons, and Hugh Herland, the chief carpenter. The point of the anecdote is concerned with the social status of the leading architects of the time, which, Mr. Harvey demonstrates, was just as high as it is today.

The Middle Ages are shown to have been a period of such over-brimming creative activity that the architects had neither the time nor inclination to sit down and write books about their work. Hence a dearth of treatises: Gothic architects learnt from one another by travelling, talking and looking, and above all through long years of practical working experience, the lack of which is the bane of modern architects. All served as apprentices for seven years, then spent three moving from job to job (the wanderyears) and several more at least as fully trained journeymen. Although tantalisingly few have survived, just as much use was made of working drawings as in an architect's office today. But there was no mediaeval Vitruvius, and thank goodness.

The precepts of Vitruvius, being written down, gradually became – so the argument runs – a 'dead hand', and the tragedy of the Renaissance lay in their recovery, for, by comparison with the subtlety and complexity of mediaeval architects' canons of proportion, Vitruvius, a 'highly competent mediocrity', is so simple that he could be followed even by laymen: bishops, princes, nobles. This acted as a damper on creativity. Hence, also, the origin of the somewhat condescending view that mediaeval churches were designed without aesthetic intention and that if they turned out to be beautiful this was 'a happy accident'. Mr. Harvey is able to show that this idea is totally without foundation.

None the less, as I am sure he knows very well, this is not the whole story. Classical architecture *is* dependent on rules, nor is originality particularly valued in buildings of this kind: think of a terrace of Georgian houses. But when Batty Langley published, in 1742, his dissertation with that typically Georgian title, *Gothic Architecture Improved by Rules and Proportions*, it is evident that he was barking up the wrong tree. And if, as is the case, there are many classical buildings of indifferent merit, this is no less true of the Middle Ages, as Mr. Harvey freely admits (p. 48). The observance or not of rules is not, in fact, the criterion.

What was absolutely central to the evolution of Gothic architecture was a mastery of geometry; and much is rightly made in this book of the importance of the rediscovery of Euclidian geometry in western Europe in the third decade of the twelfth century. It arrived through an Anglo-Saxon translating an Arabic version of the original Greek, which leads me on to another of Mr. Harvey's themes: the debt of Gothic architecture to Islam. Decorative motives like the cusped arch, the four-centred arch set within a square or rectangular frame, reticulation and interlacing are all seen to have been Oriental in origin: but, far more important, the pointed arch itself, which produced 'an entirely new aesthetic', was first evolved in the Near East. It remained for the French first, and then other peoples, most notably ourselves, to explore to the utmost its manifold potentialities.

In England, which is the author's primary concern, this work went on until the Gothic style, 'still a living organism full of sap', was deliberately destroyed under Henry VIII: indeed, our finest and most individual contributions to Gothic art were mostly made during the fourteenth century and between *c.* 1470 and the Dissolution. Consider the brilliance of our Flowing Decorated or Curvilinear, which was to make an impact far beyond our own shores, our virtuosity with hexagons and octagons, our fan and pendant vaults, our superb angel roofs and numerous other achievements in wood, our marvellous towers: it is soon evident why Mr. Harvey regards the Gothic as the one truly great architectural style of England, and indeed of western Europe.

Throughout, much use has been made of original documents. A 70-page Appendix of Sources includes excerpts from some of them, where necessary in helpful translation. The unhackneyed plates and textural drawings are also a great enhancement to this truly absorbing book. —ALEC CLIFTON-TAYLOR.

THE MEDIEVAL SOLDIER: By Vesey Norman. (London: Arthur Barker. £3.00).

THE MEDIEVAL Soldier is a title which does not really indicate what the nature of the book will be. It is in fact a chronological survey of various relevant aspects of history (including social and economic) of which the more strictly military aspects are treated more convincingly. There are interesting sections on Viking Longboats and Crusader Ships since naval combatants were one and the same with those on land.

In a book of broad scope there is no room for a lengthy discussion of chivalry, with its literary and artistic ramifications, but the overall treatment of the period (6th century to 14th) gives an idea of the development of the European warrior from the tribal soldier invading the Roman Empire to the Chivalric hero, like the fearsome but courteous Black Prince, and finally to the mercenary fighters with entrepreneur leaders, for example Sir John Hawkwood, the Essex Knight who fought in Italy. The decline of chivalry in war was matched by an increasing display of chivalry at Court and in the Tournament.

Perhaps the book's chief contribution is the detail with which Mr. Norman discusses the weapons and bodily defences of the soldier, both from surviving examples and from contemporary visual records, medieval painting and sculpture. These he seems to know better than anyone else in the field, and his expertise in medieval weaponry is impressive.

—NICHOLAS HALL.

BOOKS RECEIVED

Illuminated Manuscripts in the Bodleian Library, Oxford. Volume 3: British, Irish and Icelandic Schools with addenda to Volumes 1 and 2: By Otto Pacht and J. J. G. Alexander. 167 pages text, over 1347 illustrations. London: Clarendon Press/ Oxford University Press. £11.50.

The Academic Who's Who 1973-1974. University Teachers in the British Isles in Arts, Education and Social Sciences. 521 pages. London: Adam and Charles Black. £7.50.

The Writers' and Artists' Year Book 1973. A Directory for writers, artists, playwrights, writers for film, radio and television, photographers and composers. 426 pages. London: Adam and Charles Black. £1.00 paperback.

Bonnin and Morris of Philadelphia. The First American Porcelain Factory: by Graham Hood. 78 pages and 56 illustrations. London: Oxford University Press; U.S.A.: North Carolina University Press. £3.50.

The Price Guide to 18th Century English Pottery: By Sally Mount. 425 pages and numerous illustrations. The Antique Collectors' Club, Clopton, Woodbridge, Suffolk. £3.50.

Other Criteria. Confrontations with Twentieth-Century Art: Leo Steinberg. 436 pages, 278 illustrations. London: Oxford University Press. £5.00.

John Nash. The Prince Regent's Architect: By Terence Davis. New edition. 118 pages, 79 illustrations and 12 drawings. Newton Abbot: David and Charles. £4.50.

Romeyn de Hooghe the etcher. Contemporary portrayal of Europe 1662-1707: By John Landwehr. Limited edition of 1000. 404 pages and numerous illustrations. Leiden: A. W. Sijthoff. D.fl. 225.–.

Correction: In the February issue of *The Connoisseur* a portrait of Roger Fry, in the possession of Mr. Fern Rusk Shapley, was reproduced and stated to belong to Mr. Geoffrey Agnew, who owns another self-portrait of Fry.

Art Dispatch from Europe

GÉRALD SCHURR

Munich. Feininger Centenary

LYONEL Feininger (1871–1956) is being increasingly claimed by today's young painters as one of their greatest precursors. To celebrate the centenary of his birth the Haus der Kunst is showing (until May 13th) the artist's most important canvases which range from Cubist to something approaching abstract art from 1915 onwards. Influenced by the Bauhaus, where he was a teacher, he translated his own visions into a kind of architecture of light from which radiates (especially in his watercolours) a dim, nostalgic poetry akin to a musical air. In 1937 Feininger left Germany to settle in New York which, in fact, was his birthplace.

Cologne. Tribute to Emil Nolde

UNTIL April 29th the spring exhibition at the Kunsthalle is devoted to one of the strangest painters of the German Expressionist movement, Emil Nolde (1867–1956). After 1904 his Impressionist style was tinged with baroque fantasy expressed in violently contrasting colour and tragically wild and weird figures.

Rome. Tribute to Giorgio Morandi

THE WORK of Morandi (1890–1964) has at last emerged from the shadows which have long enveloped this lonely, reserved artist. His unusual pictures, unlike any others, can be seen at the National Gallery until April 25th. The miracle is that, although the subject is unexciting, very ordinary and often repeated – still-life of cups and bottles – the artist embroiders in such a variety of delicate half-tones so sensitively blended, that the spectator does not lose interest. On the contrary, he is captivated by this rarified atmosphere of muted, refined colouring and highly skilled draughtsmanship.

Lille. Some Old Masters

OLD MASTERS from the sixteenth to the nineteenth century are on view until April 30th at the Galerie Raphaël Mischkind (7, rue Jean-sans-peur). Among the most exceptional are: *Venus and Cupid* by Umberto Verdi whose affected style seems to place him as forerunner of the mannerism of the School of Fontainebleau, and a still-life by Meiffren Comte, a recently discovered seventeenth-century artist. There are also French works signed by Watteau de Lille, Boilly, Schall, Demarne, Decamps amongst others, and canvases attributed to a number of Flemish Masters of the Golden Age.

Paris. Five centuries of Colour Prints

THE MUSEE des Arts et Traditions Populaires, now the most modern museum in France on a site in the Bois de Boulogne (6, route de Madrid), is exhibiting French colour prints. This exhibition, in addition to the museum's own possessions, has been borrowed from several public collections of rare prints and wood blocks, in particular coloured wood engravings of the fifteenth and sixteenth centuries. Alongside some of the masterpieces of French colour printing of the classical period are prints from the main French provincial centres from Lille to Toulouse and from Orléans to Nancy. The skilful arrangement brings out the characteristic style of each region.

Paris. Les Indépendants

AT THE exhibition at the Grand Palais (until April 10th) of contemporary *Indépendants*, Jacques Fouquet pays tribute as usual each year to their precursors – those who were the first to belong to the group and who are now considered to be the leading lights of modern art. Under the heading 'Les Indépendants à la veille de la guerre de 1914' there is, therefore, a collection of paintings ranging from the neo-Impressionist pointillism of the first year (1884) to Fauvism, Expressionism and Constructivism. These bear such well known signatures as Angrand, Braque, Villon, Bonnard, Matisse, Laurens and Brancusi to name only a few of the most famous.

Paris. Sorcery through the Ages

THE BIBLIOTHEQUE Nationale (58, rue de Richelieu) is showing pictures of demons until April 15th. From the Middle Ages to Surrealism, the entire range of art concerned with devils and fantasies is to be found here and the whole history of the temptations which, in certain periods, endangered faith. Mediaeval manu-

1. Watteau de Lille. *Les chiens savants*. On exhibition at Lille.

2. Sainte Marie-Madeline. Wood engraving, Chartres. Musée des Arts et Traditions Populaires, Paris.

3. **Raoul Dufy.** ***Le jardin abandonné.*** **Retrospective exhibition of Les Indépendants, Paris.**

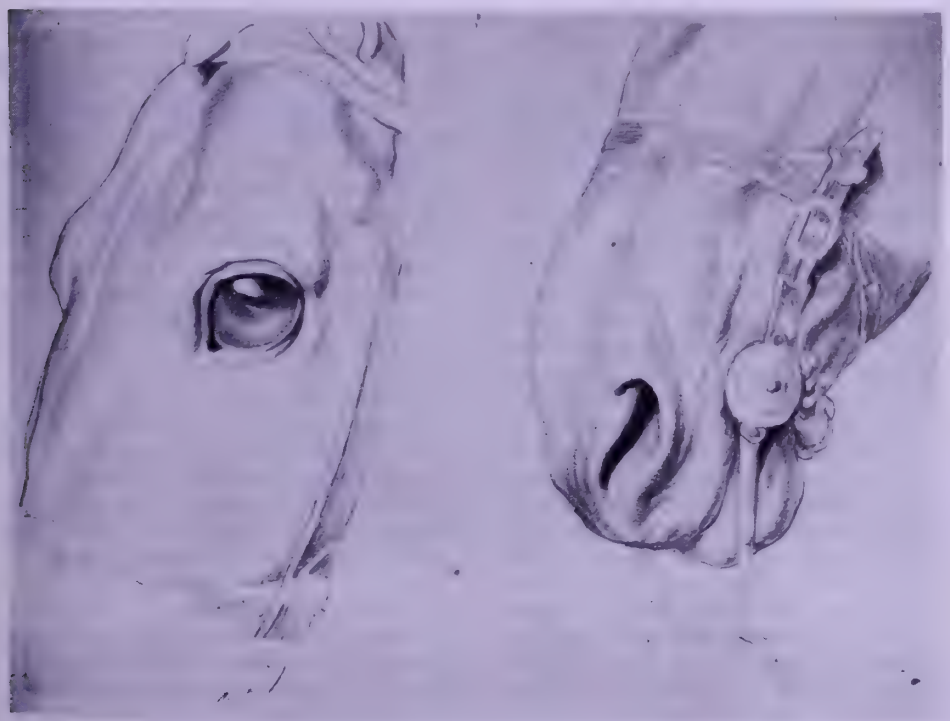
scripts were particularly rich in descriptions of the devil and contained most disturbing illustrations, from Hieronymus Bosch to Gustave Doré including Dürer, Brueghel and Goya. This is an anthology of magic – a picturesque and striking account of human illusions – presented according to subject matter, not in chronological order. It demonstrates the origins of sorcery, the witches' sabbath, exorcism, witch hunting and the Inquisition, all of which arouse keen interest today.

Paris. Courbet by Courbet

LIKE Rembrandt, Courbet was an indefatigable painter of self-portraits. Until April 23rd, as another of its *expositions dossiers*, the Louvre is mounting an exhibition of canvases, drawings, photographs and an assortment of documents to show how his realism evolved. In 'L'Homme à la ceinture de cuir' and 'L'Homme blessé' the young painter is still very close in composition and technique to the Spanish and great Venetian painters and to Titian in particular. The X-ray photographs and commentaries on some of the canvases provide a very instructive account of the purpose, progress and second thoughts of an artist who, though outwardly a straightforward master of his craft was in fact a very complex person.

Paris. Louis XV by Bouchardon

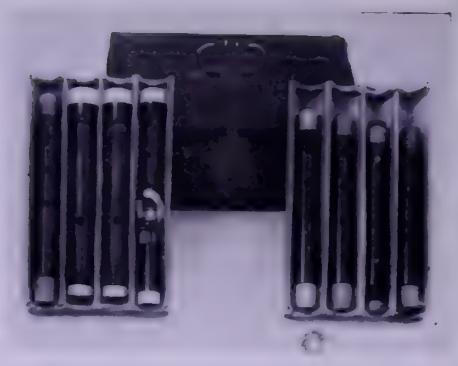
THE equestrian statue of Louis XV was destroyed during the Revolution, but numerous drawings remain which Bouchardon was constantly revising for a period of ten years before a reduction 71cm in height was finally cast in bronze. From the many preserved in the Louvre, a selection of designs is on show in the Cabinet des Dessins until April 30th which, especially some very fresh looking red chalk drawings, illustrate how important this commission was to Bouchardon, the creator also of the delightful Fontaine des Quatre Saisons, rue de Grenelle, who was thought by his contemporaries to be the greatest designer of the eighteenth century.



4. **Bouchardon.** ***Head of a horse.*** **Louvre.**

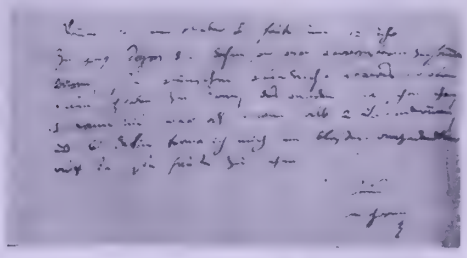
INTERNATIONAL SALEROOM

1. John Smart. Miniature of a man, dated 1765. £1,050 ($2,520). Christie's, December 19.



4. Frederick the Great's ebony flute, *c.* 1750. £5,800 ($13,920). Sotheby's, December 21.

£7,875 FOR SMALL HENRY MOORE BRONZE • BEETHOVEN LETTER FETCHES £1,500 • FREDERICK THE GREAT'S FLUTE SOLD FOR £5,800 • RECORD PRICE FOR ANY STAFFORDSHIRE FIGURE • WORCESTER BOWL A 'ROSETTA STONE' OF PORCELAIN • £560 FOR CIGARETTE CARDS OF 1895



2. Letter from Beethoven to the mulatto violinist George Augustus Bridgetower. £1,500 ($3,600). Christie's, December 20.

3. A miniature of Bridgetower, perhaps by Chinnery, sold with the Beethoven letter.

5. Edward Calvert. One of eleven etchings. £1,300 ($3,120). Sotheby's Belgravia. January 4.

IN December, both Sotheby's and Christie's announced an almost 50 per cent rise in their autumn art sales over the previous year. Sotheby's claimed a world-wide net turnover figure for the period from October to Christmas of £24,256,079 ($59,093,872), compared with £16,950,561 ($41,634,815) in the equivalent period in 1971. Christie's provided turnover figures excluding unsold lots for the first time: £10,898,475 ($26,166,340) for the autumn. The figure for 1971 (but including the buy-in values of unsold lots) was £8.22m ($19.73m) – so probably the figure of lots actually sold was about £7.2m. ($17.28). Neither house held many more sales in 1972. Glendining's, the London coin auctioneers, had a record year in 1972, a fifth up on 1971, with sales totalling £795,841 ($1,910,018.40).

At Sotheby's on December 19, in a sale of modern British art, **£7,875 ($18,900) was given for a small Henry Moore bronze, 'small maquette no. 2 for reclining figure'.** This was one of nine executed in 1950. 'Maquette for draped, reclining figure,' one of an edition of 10 executed in 1952, made £7,560 ($18,144). A small Whistler watercolour, 'The return of the fishing boats,' measuring only 8½ x 4¾ in., fetched £3,990 ($9,576). Two rapid pencil sketches in France by the same artist, of about 1860 or before, made £1,680 ($4,032). In a sale of portrait miniatures at Christie's on the same day, an oval miniature of a man by John Smart, dated 1765, brought £1,050 ($2,520).

On December 20, **a letter from Beethoven to the mulatto violinist George Augustus Bridgetower, fetched £1,500 ($3,600) at Christie's.** It was no more than a note asking Bridgetower to meet him that day; but it is of particular interest because the Kreutzner Sonata was originally to be dedicated to Bridgetower; he and Beethoven quarrelled and Kreutzner received it instead. A watercolour portrait of Bridgetower, possibly by Chinnery, was sold with the lot.

In the same sale there was a manuscript of the first movement of a violin sonata by the eighteenth-century violinist and composer Giuseppe Tartini. This went for £2,000 ($4,800). A long autograph letter, also by Tartini, made £1,300 ($3.120). The letter, addressed to Naumann, the court composer at Dresden, reads almost like the scenario for a rococo opera: Tartini has a favourite violin pupil, Maddalena Lombardini – 'For practised violin playing which goes to the heart, this girl only is at this moment absolutely without an equal.' But the girl is incarcerated in a holy house from which the girls can only emerge to become nuns or to get married. Tartini suggests that Naumann should use his influence at court to employ a Venetian tenor who is prepared to marry her.

Paganini, the nineteenth-century violinist, was represented in the sale by an unpublished *Allegro e Polonese* for violin, dated Lucca 1806, before he began his international concert tours. It was bought for £850 ($2,040) on behalf of Michael Kottka, who is writing a book on Paganini.

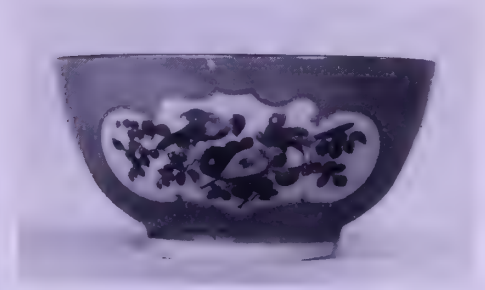
Another musical piece of interesting association was sold at Sotheby's on the following day: **Frederick the Great's ebony flute, dating from about 1750, which brought £5,800 ($13,920).** One recalls the capital that Carlyle

INTERNATIONAL SALEROOM

6. Barend Cornelis Koekkoek. *Winter Landscape*. £33,600 ($80,640). Christie's, January 19.

8. Rockingham mug bearing a portrait of the Duke of Wellington. £800. ($1,920). Sotheby's. January 23.

9. Worcester porcelain bowl, decorated in the atelier of James Giles. £9,450 ($22,680). Christie's, January 29.



7. Staffordshire pottery figure of Sir Robert Peel. £1,680 ($4,032). Christie's, January 22.

10. Eighteenth-century English walnut, cross-banded and herringbone inlaid tallboy in two parts. £1,500 ($3,600). Bonham's, January 4.

made out of Frederick's flute-playing:

> 'Fritz is a *Querpfeifer und Poet*, not a soldier! would his indignant Father growl; looking at those foreign effeminate ways of his. Querpfeife, that is simply 'German-flute', '*Cross-pipe*' (or *fife* of any kind, for we English have thriftily made two useful words out of the Deutsch root); *Cross-pipe*, being held *across* the mouth, horizontally. Worthless employment, if you are not born to be of the regimental band! thinks Friedrich Wilhelm!'

Or again, on the children of Frederick William:

> 'Pretty children, all of them, more or less; and towardly, and comfortable to a Father; – and the worst of them a paragon of beauty, in comparison to perverse, clandestine, disobedient Fritz, with his French fopperies, flutings, and cockatoo fashion of hair.'

At Sotheby's Belgravia, on January 4, £1,300 ($3,120) was paid for eleven tiny etchings by Calvert, the follower of William Blake. Calvert's etchings can hardly be obtained except in late reprints: this was a slightly foxed Carfax edition of 1904. The same set fetched £680 ($1,632) two years ago.

On January 16, Sotheby's Belgravia sold a summer landscape painting by John Syer for £1,850 ($4,440). The work depicts Ashton church framed by elms, with harvesters in the foreground and picnickers in straw hats. Sotheby's Belgravia have begun to issue estimate sheets with its catalogues, a valuable aid to collectors. Curiously enough, this practice has only recently been abandoned in Vienna, where the auctioneers say it is no longer possible to predict prices with the careering rises and slumps in the market.

On January 19 a winter landscape by Barend Cornelis Koekkoek, a nineteenth-century Dutch artist, fetched £33,600 ($80,640) at Christie's. This is the highest price on record for any Dutch landscape. Only three years before a winter landscape by him was sold for only £2,415 ($5,796) also at Christie's.

A Staffordshire pottery figure of Sir Robert Peel made £1,680 ($4,032), at Christie's on January 22 – another record, for the highest previous price for a Staffordshire figure was £800 ($1,920) given at Phillips last year for a figure of Isaac van Amburg. The Peel figure appears to be unique: there is a more common version in which, for ease of potting, his arm is covered by his cloak. The design is based on the July 1870 cover of the *Illustrated London News*, commemorating the statesman's death when he fell from his horse in Hyde Park.

High prices were paid for Rockingham wares at Sotheby's on January 23. A Duke of Wellington mug, bearing a portrait of the Duke on a bright claret ground, made £800 ($1,920). A documentary plate sold for £600 ($1,440): its centre is painted with women bathing in a woodland setting, and inscribed 'The Enchanted Pool', and bears the signature 'Speight pinxit'.

A Worcester porcelain bowl which may be described as a kind of Rosetta Stone of porcelain, was sold at Christie's on January 29 for £9,450 ($22,680) – the auction record for a single piece of English porcelain. (The previous record was £8,000 ($19,200) paid for a Chelsea figure of a Chinese at Bearnes auction rooms, Torquay, in July 1972.) The bowl, decorated in the atelier of

INTERNATIONAL SALEROOM

11. A pair of Worcester figures of a Turk and his companion, *c.* 1770. £3,000 ($7,200). Bonham's, January 30.

12. Set of four bronze figures of Venus at her toilet. £360 ($864). Bonham's, January 30.

13. One of eight Wills advertising cigarette cards, 1895. £560 ($1,334). Thimbleby, Pangbourne, Berkshire, December 16.

14. Officer's black metal crested helmet of the Dragoon guards, 1818–34 pattern. £550 ($1,320). Wallis and Wallis, Lewes, Sussex, January 1–3.

15. William Holmes Sullivan. *An Anxious Moment.* £2,000 ($4,800). King and Chasemore, Pulborough, Sussex, January 23.

James Giles, is painted with three panels, each in a different hand. One of the panels, showing a girl washing clothes in a stream, is by 'the painter of the Teniers figures'; the second, which shows exotic birds among fruit is by 'the Cut-fruit Painter'; the third cartouche contains a band of flowers in dry-blue. The bowl is proof positive that all three decorators worked in the Giles atelier.

Bonham's, the London auction house, had some good sales in January. On January 4th they held a furniture sale totalling £14,400 ($34,560), including an eighteenth-century English walnut, crossbanded and herringbone inlaid tallboy in two parts, 3ft. 8in. wide, at £1,500 ($3,600). A sale of January 30 contained a pair of early Worcester figures of a Turk and his companion, which went for £3,000 ($7,200). Among less valuable attractive objects sold at Bonham's were four bronze figures of Venus at her toilet, two seated and two standing, at different stages of plaiting her hair, 6¾in. to 8in. high, which realised £360 ($864) on January 30.

Among interesting local auctions, Thimbleby's of Pangbourne, Berkshire, held a sale entirely devoted to cigarette cards on December 16. **Eight Wills advertising cards issued as stiffeners for flimsy cigarette packs in 1895 fetched £560 ($1,334), the world record price for any set ever sold.** The previous record was £205 ($492) for a set of The Life of Edward VIII, a set never issued after it was printed in 1937. In the Pangbourne sale, an identical set made £290 ($696.)

Wallis and Wallis, of Lewes, Sussex, have held important sales of arms and armour. In a sale from January 1 to 3, they sold an officer's bell-top shako of the South Hams Yeomanry Cavalry with gilt apple badge above the title scroll, together with a full dress sabretache bearing large bullion Hanoverian crown, and an officer's 1796 pattern cavalry sword, for £750 ($1,800). These items were worn by Colonel E. Bastard of Kitley who raised the South Hams Yeomanry Cavalry, 1820–28. In the same sale, a fine and rare officer's black metal crested helmet of the Dragoon Guards, 1818–34 pattern, was sold for £550 ($1,320).

In a record sale at Bearnes and Waycotts of Torquay, on January 30, a pair of eighteenth-century carved white and painted and giltwood side tables with decorated marble tops fetched £7,800 ($18,720). Locke and England of Leamington Spa sold an early eighteenth century bachelor chest for £550 ($1,320). The bachelor chest was among a quantity of second-hand furniture cleared from a Victorian terraced house in Coventry.

In a sale of paintings on January 29, Jolly and Son of Bath sold a full-length portrait of a military gentleman wearing a scarlet coat and breeches and a tricorn hat, holding a sword and leaning against a cannon, for £2,300 ($5,520). It was ascribed to Devis. An Edward Lear painting of Palermo, dated 1860 but made from drawings taken in 1841 and 1847, went for £1,900 ($4,560).

King and Chasemore of Pulborough, Sussex, sold a painting by William Holmes Sullivan, 'An Anxious Moment' (Napoleon with Marshals Soult, Ney and staff officers, at Waterloo) for £2,000 ($4,800). A fine eight-fold needlework screen comprising 112 panels worked in gros and petit point needlework, made £1,250 ($3,000). It was formerly at Romford Abbey, Essex.

—BEVIS HILLIER

IN THE GALLERIES

1. Founded originally in the seventeenth century, the Parker Gallery (2 Albemarle Street, W.1) pioneered and still leads the twentieth century's re-evaluation and appreciation of eighteenth and nineteenth-century British marine painting. Now, for the first time, they are giving their whole gallery to a one man exhibition by the distinguished contemporary marine painter, Leslie A. Wilcox. Eighteen oils have been specially painted ranging in subject from the pirate Henry Morgan at Port Royal, Jamaica, through American and English clippers (like *Heather Bell* illustrated above), to a coal-fired Thames tug off Gravesend. The exhibition continues from the 5th to 19th April

Copernicus and the New Astronomy

2 February – 1 May 1973
British Museum,
London, W.C.1
Reviewed by PETER FULLER

In 1927, Einstein described the work of Copernicus as 'the severest shock man's interpretation of the cosmos ever received'. The publication of the aptly entitled *De Revolutionibus* in 1543, and the realisation of the heliocentric structure of the universe, constituted one of the major scientific discoveries, comparable with Darwin's theory of evolution, or Freud's unearthing of the unconscious mind. Such disclosures changed not just the existing state of scientific knowledge, but also the whole way in which man saw himself and his relationship to his environment.

2. The Copernican System. From: Nicolaus Copernicus, *De Revolutionibus*, 1543. *The British Museum*.

Copernican theory was central to the slow erosion of theocentric conceptions of the universe. Significantly, as early as 1539, Luther condemned Copernicus' research, saying, 'This fool will turn the whole art of astronomy upside-down, but the scripture sheweth and teacheth him another lesson, where Joshua commanded the sun to stand still and not the earth'. The Vatican did not join the denunciators until as late as 1600, when Galileo's investigations were providing proof positive for many of Copernicus' central concepts. Realising that the Ptolemaic and Aristotelian models, more compatible with ecclesiastical cosmologies, were slipping from under their feet, the Church chose to condemn Copernicus' findings and Galileo's verifications as 'foolish and absurd, philosophically false and formally heretical'.

But despite this opposition, and the burning of Copernicians like the mystic astronomer, Giordano Bruno, these central discoveries survived and led to Kepler's mathematical theories, Newtonian science, and, in an almost direct line of succession, to Einstein's relativity.

Copernicus was born in 1473: his theory was so revolutionary that it transformed the entire emphasis of European culture. It was certainly responsible for the initial disintegration of hierarchical philosophic models, such as the Great Chain of Being, which had dominated all modes of human creativity throughout the Middle Ages. It is appropriate, therefore, that the British Museum should celebrate his five hundredth anniversary with this excellent explanatory exhibition, drawing materials from maps, diagrams, scientific instruments, books, and other works of art.

It is perhaps, particularly appropriate because the last few years have seen a major extension to Copernician theory in the work of Velikovsky, the astronomer and Freudian, who is again propounding a cosmological concept (that there were major disturbances in the solar system in only 1500 B.C.) which, as they are increasingly verified by more effective space research, again look like changing man's perception of his own past. So this is an exhibition which will interest everyone: it shows how study of cosmology is not just a remote, astronomers' pastime, but a vital branch of knowledge capable of transforming our vision of ourselves and our history.

Modern graphics

Christie's Contemporary Art
11 Albemarle Street, W.1
Reviewed by PAT GILMOUR

There have now been two print promotions by this well-known house of auctioneers, who, seeking a non-gallery going public through the mass media, have offered by advertisement successive quartets of new contemporary prints, bolstered by remaindered Hepworths published by Curwen in 1971.

The rather predictable images so far selected have mostly resulted from tapping major publishers for their most popular artists – Marlborough for John Piper's landscape, and Waddington both for the ubiquitous Julian

3. Norman Stevens. *Clapboard House in Moonlight*, etching 15 × 21 inches. *Christie's Contemporary Art*.

Trevelyan and yet another of those delicately tusche-washed horses by Elizabeth Frink, while Patrick Procktor's romantic aquatint belonged to the genre so successfully repeated by Alecto and Redfern. In their latest launch, Christie's have published an exclusive Topolski – his first screenprint. It is total confusion, with 30 colours, 25 of which seem expendable, and one regrets that a draughtsman, whose calligraphic wit might so much more fruitfully have tickled etching or lithographic plates, has, through insufficient experimentation, allowed a tricky medium to seduce him to a fandango before he could crawl. Happier far, Antony Donaldson, whose sensitively lithographed nude (a technicolour Bob Graham) disappears into a pool of sprayed turquoise with a flurry of screenprinted foam. The most exciting images for me are the imaginative Achilles Droungas etching of an outsize half-tone thumb with reflecting nail, and Norman Stevens' exquisite clapboard house, grey-green in the moonlight, cool as an abstraction, and beautifully printed. Ironically, one suspects these images may prove more difficult to sell, for art which breaks less familiar ground has first to educate the taste by which it is enjoyed – a reason why such profit-motivated gambits can be hazardous for truly exploratory artists.

Since this is the third venture to sell such prints by direct advertisement, and in some ways the best, perhaps the time is ripe for an appraisal of the method from the public's point of view. Averaging £40 apiece, the prints will clearly reach only an elitist section of the community, and it is disturbing to find that although edition sizes have often more than trebled, the prices have not *proportionally* decreased. Indeed, Trevelyan costs £25 whether in an edition of 250 or the normal 65. Certainly the public may now choose prints at home, but in the end does this militate for or against increasing sensibility? The scrupulously informative approach desirable in circumstances where purchasers buy blind, is not always

forthcoming; for example, Christie's advertising copy emphasises their graphics are not reproductions of paintings, yet the Piper started life as a fully finished watercolour and was screenprinted by technicians using photomechanical separations. Not that this matters; an artist should make prints as he wishes. But it does matter that in seeking to latch on to the cachet of 'originality' the seller's description should confuse and blur distinctions rather than aiming at increasing the layman's powers of discrimination.

One of the nicer features of the Christie enterprise is that they nowhere perpetuate the stock and share art appreciation appeal to cupidity. But this restraint is not, by itself, enough. After long thought, it seems to me that the only acceptable way for art to reach a wider public is on the Swedish model, where an independent non-profit-making organisation mounts identical nationwide exhibitions of multiple art simultaneously. Until that day arrives, we shall but dream of the visual arts joining books and records in providing first-rate aesthetic experiences to the public at large.

Early English Watercolours
26 March – 18 April 1973
Fine Art Society,
148 New Bond Street, W.1
Reviewed by MARINA VAIZEY

The 53rd annual exhibition of early English watercolours at the Fine Art Society is a distinguished and broad-ranging exhibition, 'early' now being interpreted as going right through the 19th century. Some 160 watercolours are on exhibition, each of which has merit, but from which it is possible to subjectively choose some outstanding pictures. A series of drawings done in 1831 in pencil and watercolour by Lady Georgina North, (1798-1835) are perhaps not even little masterpieces, but they are of absorbing visual interest, high technical skill, and exhibit a disarming and singular charm. The figures are arranged in rhythmic and strong compositions; each figure is draped with splendour, and each drawing illustrates several lines from specific cantos of Pope's 'The Rape of the Lock'. Lady Georgina, daughter of the 3rd Earl of Guildford and grand-daughter of Thomas Coutts, banker, was a pupil of Fuseli's whose biographer notes 'had for Lady Georgina, that affection which a master usually feels towards an amiable accomplished, and highly promising pupil. This young lady had devoted much time to the study of Fine Arts, and, assisted by the occasional hints and instruction of Fuseli, has arrived at eminence in the highest branch, that of historical design . . .' On the evidence of these five drawings, Lady Georgina had great skill in deploying certain stylistic devices of Fuseli's, but her compositions lack that chilling anxiety and nervy edge that underlie the masterpieces of her teacher. Be that as it may, this series is one of the most charming efforts of a devoted lady amateur that I have seen, and are intensely pleasurable and rewarding to study.

4. John Atkinson Grimshaw. ***Vale of Newlands, Cumberland,*** **watercolour $13\frac{7}{8} \times 20\frac{1}{8}$ inches, signed and dated 1868.** ***Fine Art Society.***

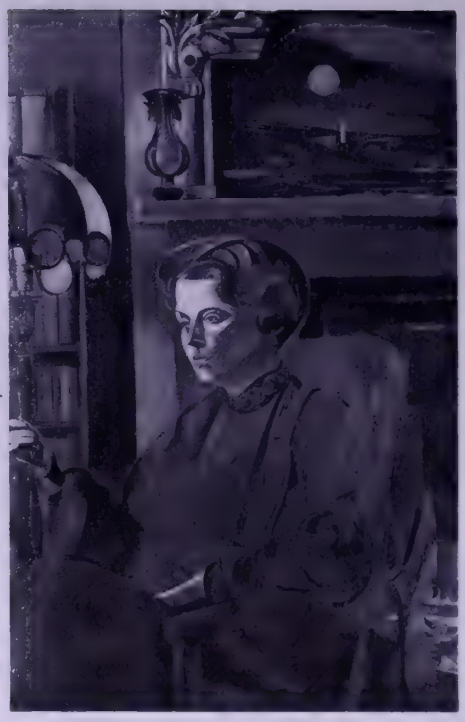
Two watercolours by David Cox (1783-1859) are outstanding, in particular the limpid, graceful, and visually sophisticated *Hampton Court, Middlesex, from the Long Canal*, 1850 where avenues of trees lead up to the palace, boats punctuate the narrow stretch of water, and little groups of people can be discerned strolling on the banks. It is a magical little picture, which captures with felicity a golden moment, the pleasure of a day out, strolling, boating, in glorious surroundings.

There is a most unusual watercolour by Atkinson Grimshaw, *Vale of Newlands, Cumberland*, 1868, a preliminary study for the painting *The Seal of the Covenant*, in the City Art Gallery, Leeds. With minute and scrupulous detail the artist has portrayed clumps of rocks, and great pebbles discerned through clear waters. The view leads beyond this detailed examination of the minutiae of landscape to great hills shrouded by a misty sky. It is a marvellous piece of landscape which combines a pre-Raphaelite intensity of detail with another typically English mannerism, the evocation of atmosphere and light in a flowing, delicate, yet powerful idiom. Another oustanding work is Burne-Jones' painting, *King Rene's Honeymoon*, 1861 a finished version of one of the central panels for a cabinet designed by John Seddon (now in the Victoria and Albert) which demonstrates in full force the fascination of Burne-Jones' own special stylisation.

British Paintings
Crane Kalman Gallery,
178 Brompton Road, S.W.3
Reviewed by M. J. ROSENTHAL

This gallery fits in nicely with the purveyors of quality goods along the Brompton Road. The artists represented range from 'primitives', such as Mary Newcombe, or Alfred Wallis, to modern British painters whose names are already sanctified by time. An understated relief by Ben Nicholson, that would look well on any wall, and one of Matthew Smith's parrot-hued ladies, were among several works that I noticed.

Recently the gallery's window afforded passers-by the sight of an ironic juxtaposition of paintings. Mr. Wyndham Lewis's *Red Portrait* was flanked by two smaller works by an old



5. Wyndham Lewis. ***Red Portrait,*** **1937, 36 × 24 inches.** ***Crane Kalman.***

Bloomsbury enemy, Mr. Duncan Grant. The comparison was instructive. Mr. Grant's paintings were of uncertainly-drawn 'classical' figures, in flesh-pink, against a blue background. They looked as though they were probably designs for the Omega workshop, and were dwarfed in more ways than one by Mr. Lewis's masterpiece. Two colours predominate here as well, in a far subtler manner. A tight precision of drawing, with a controlled design, admit a mannerist tension into the whole. The essential difference is that Mr. Grant has been content to produce a pleasing pattern, while the *Red Portrait* has evidently occupied many more of its painter's highly-developed faculties.

That Mr. Lewis has only begun to attract notice in recent years is an illustration of that British habit of preferring the pleasingly mediocre to anything that aspires to, or attains greatness. Mr. Kalman told me that he buys the paintings he likes. His taste shows a pleasing disregard of instant fashion, and would be condemned by some as reactionary. The paintings in his gallery hang on walls, and have no need of elaborate manifestos, or reams of polysyllabically obscure criticism to be understood. He is to be congratulated for having shown one of the great portraits of this century.

Master Sculptors
30 January – 3 March 1973
Gimpel Fils,
30 Davies Street, W.1
Reviewed by W. J. STRACHAN

This exhibition lives up to its title. First, it is an attractively mounted display of three-dimens-

ional objects, all of which – expressively and technically – are at least minor masterpieces. More than that; it is a valuable *aide-mémoire* of the sculptural development, in idiom, inspirational sources and materials exploited, of the last half century. And this is well demonstrated by works of fifteen of the seventeen sculptors represented. On grounds of classical continuity – not of course merit – I except Rodin, the great rehabilitator of the fragment, and Maillol, both of whom feature here with important 'Torses', and I am tempted to add to them Picasso in the mood of the *femme-vase*, ingenious though it is. For the rest, it is a march forward. We have Duchamp-Villon with a bronze maquette *Cheval et cavalier*, a stage towards the final *Cheval* in the Musée d'Art Moderne in Paris, representative of experiments in movement-synthesis and an interesting parallel – especially at this moment of the Royal Academy exhibition FUTURISMO – with Boccioni's contemporary concern with plastic dynamism. We have other pieces connected with movement in Barbara Hepworth's *Forms in movement* (suggested) and (actual), in Calder's gaily painted mobiles (stilled, alas, in a modern draught-proof gallery). Strange, ambiguous forms meet us in César's *Insecte* (welded iron), Germaine Richier's *L'Aigle* (bronze) and the totemic but highly sophisticated *Strange Bird* by Noguchi which points the truth of Wotruba's observation: 'a good piece of sculpture must combine barbarism and culture'.

6. Isamu Noguchi. *Strange Bird*, bronze with gold finish, 1945-72, height 55 inches. *Gimpel Fils*.

Examples of exploitation of metals range from the witty cut-and-welded copper *Le Picador* of 1934 by Gargallo to Robert Mueller's complex welded-iron assemblage, *Mors*, of three decades later. They also include a moving variation by Gonzalez on the *Montserrat* theme and another, *Danseuse à la marguerite*, that belongs to his phase of 'open' sculpture. Spatial constructions are represented by Naum Gabo's *Vertical Construction No. 1* – an inspired combination of bronze, steel and aluminium – and *Le Lys noir 'The Black Lily'* by his brother Antoine Pevsner, in which the interplay of curves composed of bronze and brass strings create a feeling of organic growth.

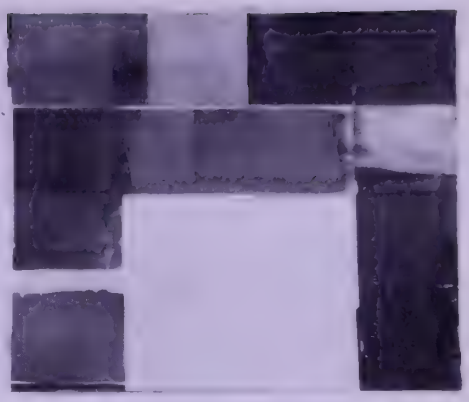
Rightly, Henry Moore, as the greatest contemporary inventor of forms is – with nine fascinating items – ubiquitous. The surprise of this distinguished exhibition to viewers more familiar with the Giacometti of the exiguous, elongated bronze figures, will be his impressive, multi-facetted *Torso* in cast steel of 1925. If it reminds us of his remark 'I like Phidias and the archaic', it also reminds us that sculptors of genius show originality even at their point of departure and that their development is unpredictable.

Alan Green
1 March – 7 April 1973
Annely Juda Fine Art Ltd.,
11/12 Tottenham Mews, W.1
Reviewed by GEORGINA OLIVER

Alan Green's one man show is a welcome follow-up to his participation in the major exhibition of contemporary English painting held at the Musée d'Art Moderne de la Ville de Paris. He used to paint relatively straight grids. His current work proposes an answer to the problem of retaining structure, while avoiding the predictability of a system, or even of hard edge. The method is as follows. Alan Green chooses a unit for each abstract canvas. Square or oblong, the only criteria is that the size of each unit must not divide exactly into the picture's total dimensions. The task of nevertheless *trying* to make it fit creates modifications in shape and causes overlaps: 'You can loose your squares and find them again'.

Within each unit a different time process and degree of painterly detail operates, totally free and unexpected. Within some of them precise outline encloses a kind of scribbling. (In a figurative sense of course, this is a duality which David Hockney's drawings achieve).

Variations in time and work process are important to Alan Green. He leaves smudges on the edges of the squares or oblongs, so that the onlooker can see how he arrived at the final result. There are traces of the colour and texture ideas he toyed with. Sometimes this



7. Alan Green. *Tropic*, 1973, acrylic on canvas 84 × 100 inches. *Annely Juda*.

'smudging' covers the edge of the painting as a whole, forming the ground.

Trying to make the unit fit also determines the organization of the ground, which is the key to each composition's negative and positive interplay. Negative is usually thought of as the ground, positive as the images. As *Tropic* illustrates here, the arrangement of the images can cause a switch of emphasis, an uncertainty, so that the ground then becomes positive too.

Nineteenth-century London and its Environs
27 March – 27 April 1973
N. R. Omell,
6 Duke Street, St. James's, S.W.1
Reviewed by DAVID COOMBS

A series of fascinating pictures range over a long period of London life. In the early part of the century J. Paul and Daniel Turner cast

8. Augustus E. Mulready. *After the rain, Chelsea*, panel 10½ × 7½ inches, signed and dated 1896. *N. R. Omell*.

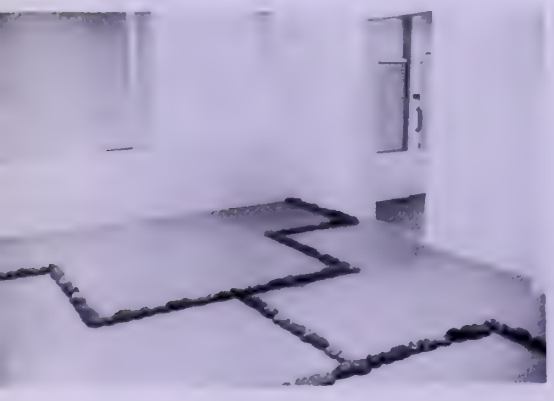
nostalgic glances back to the times of Samuel Scott and Canaletto, whilst at the latter end George Hyde Pownall paints Piccadilly and Leicester Square by night at the time of hansom cabs and handsome ladies. In between there are a number of paintings showing the Thames when its wharves were abustle with life and activity; notably a view by Thomas Cooper Moore of Cannon Wharf, Cherry Gardens, Rotherhithe. There is elegance too, parasols and summer suits at Brentford Ferry by J. M. Carrick; jollity at a sailor's wedding by J. Puller; and military splendour with the Life Guards in Whitehall by A. F. De Prades. Old Chelsea is recorded by the brothers Greaves showing the Cricketers tavern and Thames Coffee House, and captured in another way, by George Thompson, with an impression in dappled mauves and pinks of the balustrade and lights overlooking Albert Bridge. There is an unexpected view of Trafalgar Square from the steps of the National Gallery by C. L. Pott with Nelson's column but no fountains, and a superb architectural oil of part of the outside of Westminster Abbey by Charles H. Kemplay.

Richard Long
1 February – 28 February 1973
Lisson Gallery,
68 Bell Street, N.W.1
Reviewed by PETER FULLER

The Lisson Gallery's new programme of exhibitions is already proving to be of exceptional interest. Each show is carefully chosen, accurately and precisely presented, and is intended to be of central significance in itself. The gallery is just not interested in a succession of average shows: when work is presented here, it always represents a significant development in terms of the artist who produced it, and usually in terms of progressive art itself.

Richard Long's recent exhibition here was no exception. It was put forward with stark simplicity and immediacy (no reinforcing information was available at all). On the floor in one of the rooms, was a linear pattern in huge pebbles, related directly to the dimensions of the room. In the other, were photographic and maps works, describing Long's investigations of the landscape itself.

9. Richard Long. *Installation*, 1973. *Lisson Gallery*.



Long works in several ways. In the pebble patterns, or the huge concentric circles of stones he showed at the Hayward New Art show, he brings the elements of landscape in to the gallery and redefines the space in which he is working in terms of those elements. One cannot escape associative reactions in relation to such pieces. That is part of the pleasure they create: one thinks of excavations, traces of demolished walls running methodically through the grass, diagrammatic sexual symbols – and in the case of the circles, of Stonehenge, and other magic places, perhaps.

With his crosses and his circles, implanted on the landscape, or extracted out of it, Long is talking about the secret places of the earth, about redefining man's relationship to landscape, and the tools he uses are a combination of scientific analytic method, perceptual insight, and a strangely precise kind of magic – perhaps just the remaining area of our own inability to respond.

Long, of course, has become a cult figure: the response to this exhibition was astonishing. His serious method, and his compelling results make him entitled to his success. He likes to keep the art world wondering. No one is sure what he will do next – but it is certain to be interesting.

Allen Barker
10 April – 1 May 1973
Lucy Milton Gallery,
125 Notting Hill Gate, W.11
Reviewed by GEORGINA OLIVER

Allen Barker has exhibited extensively in Europe, notably in London, Amsterdam, Cologne. In May, he represents Britain at an international event in New York. The current one-man show, his second at Lucy Milton's, is to be followed by a series in provincial museums: Hull, Newcastle, Manchester, Leicester, Portsmouth.

Allen Barker's apparently linear colour field abstractions are purist and precise, without dryness, emotive and elusive, without making sentimental concessions. Few of his works could even remotely be described as having a receding background. Each colour is a volume fighting for its own breath. Each painting aims for a wholeness stronger than harmony.

There are no colours or stripes *per se* in Allen Baker's work, but rather chromatic activations. Close-up, the colours – deep raspberry sorbe, pink by pillar box red, for instance – often do not even 'go' well together. Deceptive as a calm sea, the compositions have their own individual acoustics based on layers of tonal and linear ambiguity, simple in themselves, complex when combined.

The co-existence of doubt and accuracy, truth and diversity, calm and tension, present in single pieces seems to span Allen Barker's output almost like a grand design. Strident, incisive hues, tenser and taughter, give way, at

10. Allen Barker. *Project 1 with 4 suspended poles*, 1973. Photographed at the Chenil Galleries, Chelsea, by Conrad Hafenrighter. *Lucy Milton Gallery*.

the next stage, to contemplative, ethereal canvases mellowed by large central expanses of colour.

Probably the most significant recent activity has been painting the bands and diagonals on poles 10ft long. Suspended, they hover visually between 2D and 3D, presenting a progression of colour reactions. One of these poles was purchased by Leicester Museum and Art Gallery, and a project carried out for Kensington and Chelsea Art Council's 'Five Artists Seriously . . .' at the Chenil Galleries, fulfilled Allen Barker's vision on a large scale. Four poles were hung before a huge free-standing wall piece. On this occasion, the spectator's experience was man-sized, and physical as well as spiritual. He could actually penetrate or remain outside the exhibit, bodily.

Arthur Segal
2 April – 14 April 1973
Arranged by Richard Nathanson,
The Alpine Club,
74 South Audley Street, W.1
Reviewed by MARINA VAIZEY

Arthur Segal (1875-1944) was a distinctive artist, who whilst fully aware of the particular idioms forged by such masters as Van Gogh,

11. Arthur Segal. *Marseilles*, $27\frac{3}{4} \times 35\frac{1}{2}$ inches, signed and dated 1929. *Richard Nathanson*.

Matisse, and even Segantini, forged his own path with verve and style, extracting from – say – neo-Impressionism, Orphism, Expressionism, just what he wanted to help him on his own way. Richard Nathanson has made a fine selection of outstanding work, some 33 paintings in all. Mr. Nathanson has also published a series of powerful woodcuts by the artist, done of course from the original blocks found in his English home, and dating from 1910-1919; Mr. Nathanson remarks in the fine catalogue that accompanies the woodcuts that 'Segal knew and exhibited with the most creative artists living in Germany before the Second World War. His work reflects the ideas of the time, yet he remained absolutely himself'. Quite so; the same is true of the paintings, for Segal was in no sense an imitator, but rather part of some of the most exciting groups of visual innovators of this century who then went his own way. He himself has movingly described taking his own path, from about 1916, with a period he himself describes as 'optical "equi-balance" . . . the desire for harmony and balance is inherent in art. In nature everything is of equal importance and interest'. He was also moved by Goethe's theory of colours, and painted prismatic pictures, and also interested in pictorially describing things from several visual points.

The earliest painting in the exhibition dates from 1900, and has affinities both with symbolism and with other currents of French painting, depicting as it does a forest defined by vertical shafts, with a glowing light infusing the dark and sombre, but exquisitely beautiful scene. *The Red Roof*, 1914, is a scintillating country view, painted in short sharp brush strokes, whilst *Nightfall – Berlin* is a brilliant picture which fuses some of the strongest elements of both French and German painting, expressionism if you like in an impressionistic manner. A number of Segal's paintings from a slightly later period are in frames also painted by the artist, and veer toward the completely abstract, even the compelling *The Life of Man* painted in a stylistic manner, a sophistication of colour and composition set off by a deliberate and telling simplicity of figuration. *Marseilles*, 1929, bright and sparkling, uses a technique that is almost pointilliste, and is a stunningly beautiful painting; *Bread*, 1931, is again a compartmented picture which tells as it were the story of bread from the man in the field, to loaf, to hunger marches, to the man in the field again, fierce social comment which nevertheless far from obscuring, as in other acute paintings of social comment by other artists, a range of compelling visual effects actually enhances the power of the whole. Yet, at much the same time, Segal painted his own self-portrait, his face partly obscured by deep shadow, and the magnificent *Interior II*. There is another self-portrait, dating from 1942, and a superb still life with glass jars, bottle and tumbler, which is achingly beautiful, recalling both the finest achievements of William Nicholson and even Morandi, in the solemn life exhibited by simple shapes and translucent substances. Every painting in the exhibition is a major painting which exhibits with force a major visual intelligence, infused with humanity, at work.

The ways of fashion are exceedingly strange; whilst it is true that there is now a Segal at the Tate (described in the latest Tate Report) and that there was a specialist Segal sale at Sotheby's in 1970, his is not a name that has so far resounded in the gallery of visual pioneers of the 20th century. But that he is a major figure there can be no doubt; he went his own way, and through the vagaries of his life ended up identified with no national school; he was promoted with passion by no critic. He exhibited with the avant-garde, it is true, but from 1936, Segal, originally a Russian Jew, was settled in London, where he founded his own school of painting. He wrote 'Painting is my medium for expressing my views on life, and, most of all, my attachment to life'. In his last phase he turned to what he called 'impersonal' art by which he meant singularly ordered but marvellously sensual and vital paintings, 'symbols of the order to come'. This is an exhilarating exhibition of memorable paintings by, in my opinion, a genuinely outstanding artist, and I trust but one more milestone on the road which will properly set the name of Arthur Segal in the pantheon of modern visual pioneers.

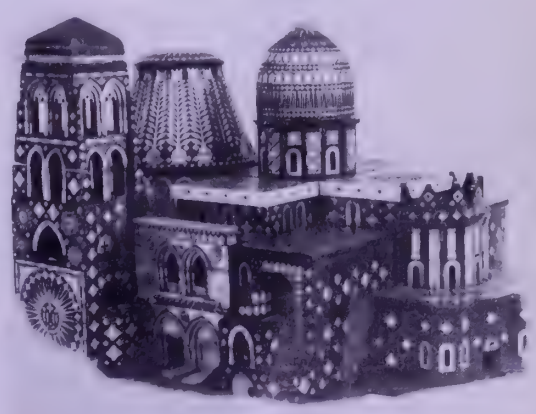
12. Thomas Rowlandson. *A Worn-out Debaucher*, watercolour 11¾ × 7¾ inches. Mellon Collection. *Royal Academy of Arts.*

English Drawings and Watercolours 1550-1850 in the Mellon Collection
24 February – 30 April 1973
Royal Academy of Arts,
Piccadilly, W.1
Reviewed by DAVID COOMBS

The word 'masterpiece' seems too grand when applied to a drawing or watercolour, both essentially intimate things and usually small in scale; yet this exhibition is full of masterpieces, and no other adjective can adequately describe its riches. A sample list of works by a few of the major artists may give some idea of its scope and quality: there is a marvellous little perspective view of *London from Bankside* by Wenceslaus Hollar; an intense and melancholy portrait of *John Locke* the philosopher by Godfrey Kneller; a lovely wash drawing by Canaletto of *Old Walton Bridge*; two superb studies for *Self-portraits* by Reynolds and Stubbs; a quite extraordinarily powerful *Study of rocks and plants* by Gainsborough; a frozen dramatic design by Blake for his own poem *Tiriel*; an incredible view in reds and blacks of *Vesuvius in eruption* by Turner; a *Summer landscape* by Constable full of heat and stormy light; and a simple pastoral scene transformed by Samuel Palmer into the *Valley of Vision*. There are works of equivalent quality or interest by other masters, great and small, Hogarth, Sandby, Cozens, Rowlandson, Girtin, Cotman, De Wint, and many more. There is a very large Copley Fielding; watercolour is not generally a medium that works well in any size, and it is interesting to compare this painting with another of like proportions by Turner – the lesser artist in this case producing probably the better work.

As well as a useful handlist, there is a fully illustrated and annotated catalogue with biographies of all the artists. These sometimes display an unconscious humour, as in the entry for Fuseli, where he is described as being 'attractive to women but did not abuse this characteristic'! There is also much clear and sensitive comment, as on the work of Thomas Hearne, which is described as possessing 'something deeper than charm'.

13. Seventeenth-century Palestinian model of the Church of the Holy Sepulchre, in olive wood inlaid with ivory and mother-of-pearl, 15 × 9 × 15 inches. In the possession of City Fine Arts, 2a Copthall Court, E.C.2. *Specially photographed by Winks Buchanan.*



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Printed in Great Britain by Oxley Press Ltd., Nottingham. Illustrations engraved by Engravers Guild Ltd., Onslow House, 60-66 Saffron Hill, London, E.C.1. Agents in Canada, The Wm. Dawson Subscription Service, Ltd. Sole agents for Australia and New Zealand, Gordon & Gotch (Australasia) Ltd.; agents for South Africa, Central News Agency Ltd. (London Agents, Gordon & Gotch Ltd.), Higginbotham & Co. in Bombay and Calcutta.

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